

Mrs. Halpert

-2-

July 28, 1966

fast approaching. The show THE INNERMOST EYE will not be complete without at least one O'Keeffe and one Dove. Your help to me in securing these paintings will be deeply appreciated.

I have just hung our new Rattner and Shahn prints and they are a wonderful addition to the collection.

Cordially,

Charles B. Ferguson

Charles B. Ferguson
Director

CBF:LI

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



TELF AIR SQUARE
POST OFFICE BOX 381
SAVANNAH, GEORGIA
TELEPHONE 232-1177

TELF AIR Academy of Arts and Sciences

July 20, 1966

Miss Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Halpert:

Referring to our telephone conversation yesterday regarding the William Zorach statue MOTHER AND CHILD. We would like to place a firm order for one of these statues in bronze, 5½ feet. We are very anxious to have it as soon as possible, but understand that it will be ready in the "early Fall". When it is complete please have it shipped to TELFAIR ACADEMY OF ARTS & SCIENCES, INC. 121 Barnard Street, Savannah, Georgia.

With best wishes, I am,

Sincerely yours,

Louis T. Cheney

Louis T. Cheney
Director

LTC/hs

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THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

June 30, 1966

Mrs. Richard Lasser
1160 Fifth Avenue
New York, New York

TEI-7424

Dear Mrs. Lasser:

As we agreed, the PAINTING PORTRAIT OF SIR WILLIAM KIRKPATRICK by Gilbert Stuart, which is your property, is to be reserved for a period of two weeks, when the client, who has already had a color transparency made at his own expense and was told that he had first call on this painting for that period, will give me his final answer. All this was explained to you during our recent telephone conversation and you agreed to this arrangement and I advised the client accordingly. Thus, the date I set was July 13th, when I will come to New York for this purpose and will call you to transmit the final offer.

Please sign the copy of this letter, indicating your agreement to the foregoing.

Sincerely yours,

EGH/tn

Agreed:

Dennis Lasser
June 30th 1966
(Date)

Dear Edith - Firstly a good healthy New Year
with pleasure and peace. I now know why holidays
linger on with me - it is the remembrance
of the many years lived - that come to the
fore when a holiday comes - This holiday, except for the
last year when we spent them in Monaco, we
like the rest of the art loving Jews - visited with
you at the Gallery - it was always a big
Gallery day - and theatre evening - I like
remembrances - they don't sadden me - they
tell me of the rich good life lived - and is
now part of my inner being - it is late
September - the weather is glorious - hot sun -
the water, a pleasant warm temperature still to
swim in - a slight breeze tells that summer
is over. along with that fact - your visit here.
When will you be here - and no excuses - I am
sure Newton did wonder for you but a change
of land - people - and me - will be so very good
for you - my car will take you around - you
will first have a little rest here - it really will
be very pleasant for you - and me and
all the art world who would like to get a
squint at you. How is the Gallery running - and
the help - Never to your satisfaction I know - but
is it functioning reasonably. Help - help - the sickness
of our generation - could ride - even here. For the
first time the Cape closed for the holidays for he could
get his help to work. It was a major calamity for many
people don't cook in - and have all these meals at the
Café. It didn't affect me for I don't eat there at all the
food is too rich - and I am too old to get into
artist Café life - I just go in then

rior to publishing information regarding sales transactions, each artist is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

TAMARIND IMPRESSION
(may appear on the
print as TAMARIND
IMP. or TAM. IMP.)

Nine impressions of every edition created at Tamarind are pulled for the benefit of Tamarind (only experimental editions are excepted.) TAMARIND IMPRESSIONS are used for reference, exhibition, and Tamarind fund-raising, and are usually on paper different from that of the artist's edition.

STATE II, III, etc.
(following the
title of the
print)

On rare occasions, an artist may decide to do two or more versions of the same lithograph, altering the color or making minimal changes in the stone or zinc. In such a case, the new version is called STATE II, III, etc. of the same print. Such additional states are printed in half-size editions only -- ten for the artist and nine for Tamarind (if it elects to acquire them.) In practice, such additional "states" are rare at Tamarind.

NOTE: Our use of the words "state" and "trial proof" is in conflict with the tradition. Tradition follows the fact that in the art of etching, the artist will pull proofs as he goes along to show him how his plate is developing, and to guide his progress on it. He calls these proofs "states". But in lithography, such in-progress proofing is anathema to the medium in that the stone loses subtlety with each opening and closing of the surface. The artist tries to have a finished image at the first proofing, and we call these "trial proofs". At Tamarind a "state" means a deliberate change from a previous version of the same work which already exists in an edition. Our usage thus follows the differences in the two media.

CANCELLATION
PROOF

When an edition has been printed, the artist cancels his stone, zinc or aluminum plate by defacing the image with a razor blade, or by use of deletion fluids. An impression is then pulled of this defaced image to prove the

DATE: 6/30/66

Received from: THE DOWNTOWN GALLERY

The following:

1 Gilbert Stuart:
Portrait of Sir Wm. Kirkpatrick

Deliver to: Mrs. Richard Lasser
1160 5th Ave

By: [Signature]
Signed: Dennis Lasser

Not to be published information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 50 years after the date of sale.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

7/18

Mr James Schramm
P.O. Box 727
Burlington, Iowa

Sculpture picked up for packing and shipping today. Please place on your
insurance.

July 12, 1966

Mr. H. Harvard Arnason
Guggenheim Museum
Fifth Avenue
New York City

Dear Harvey:

As your announcement of your marriage to the charming lady I had the pleasure of meeting did not include your address, I am disgracefully late in communicating with you.

Please accept my very best wishes for continued happiness. Also, if you have a weekend to spare, I would love to have you and your bride spend it in Newtown where I am set (more or less) for the summer. My telephone number here is (203) 426-4504.

With affectionate regards,

As ever,

ESH:ljl



UNITED STATES INFORMATION AGENCY
WASHINGTON 20547

July 1, 1966

Dear Mrs. Halpert:

We sincerely regret the damaged condition of the "Supermarket" print returned to you from the GRAPHIC ARTS-USA exhibition.

We have contacted the McLaughlin Insurance Company here in Washington and were advised that they would send a representative in New York to your Gallery to examine the print.

I trust this will be in the near future and that a settlement can be reached which will be satisfactory to you.

Sincerely yours,

Alice Burkowsky
East-West Exhibits Branch
Exhibits Division
Information Center Service

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

rior to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Mrs. Edith Gregor Halpert -2-

July 6, 1966

date? The list of her paintings which you were holding for her included the "Tempera - Shaker Buildings, 1932 which was marked "sold" and the "Tempera - Connecticut Barn, 1947 which was marked "sold". Am I correct that you have previously sent her the proceeds of these two paintings?

With best regards,

Sincerely,

Bill

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ROSALIE BERKOWITZ

29 EAST 64TH STREET, NEW YORK 21, N. Y. BUTTERFIELD 8-1106

ART CONSULTANT

JULY 17, 1966

Dear "Moddam":

Thanks for your note about the Rattner. It's just as well that we wait until Fall to investigate further as, since the time Tracy first showed it to us, last Spring, and NOW-the people who wanted it have made such a whopping Contribution to a special Fund they will have to recuperate a little before splurging any more.

I AM sorry that you are living on frozen foods! Too bad you don't like T.V.-it could be a simultaneous experience-watching "Batman" with a tray upon your knees!

New York has finally cooled off-but, I feel like I'm on a faceless Sea-EVERYBODY I know is somewhere else-it's ghastly. When I think of all the times I've yelled over the deluge of people, wanted and unwanted, who descend upon me, I say, "um hum, you see! It serves you right!" Of course, I'll probably scream just as loud next Fall, when it starts all over again. Meantime, it's lonesome.

YOU need to be lonesome-at least for a while, so that you can untie some of those Knots and unlace a bit after this ghastly year. Go pull a weed and stop THINKING!

lots of love



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The Corcoran Gallery of Art
Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

June 29, 1966

METROPOLITAN B-3211

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Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York

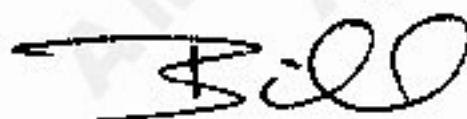
Dear Edith:

I understand from my secretary that you would like me to stop off to see you in Connecticut on my way through to Maine. I believe that I will be leaving Washington on Thursday, July 14 and could easily make Connecticut in the middle of the afternoon of that day, provided I get an early start. As I hate to drive some 800 miles alone, I have asked one of my staff members, Mr. Geoffrey Borwick to spend a few days with me in Maine and help me with the driving up. I am sure that we can find a motel in your vicinity where he can stay.

Could you give me directions as to how I would reach your country estate, as I am not too familiar with the Connecticut countryside.

I look forward with pleasure in seeing you and the treasures which you have in your Connecticut hide-a-way.

Cordially,



Director

HWW/skh

FRANKLIN SIDEN GALLERY INC.

213 DAVID WHITNEY BLDG., WASHINGTON BLVD., DETROIT, MICHIGAN 48226

**TELEPHONE
962-7710**

July 26, 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park
New York, New York

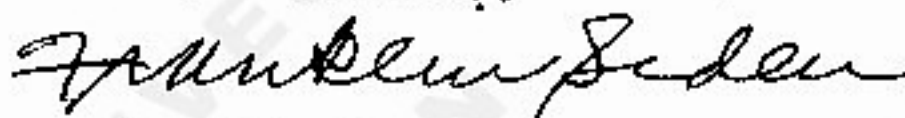
Dear Mrs. Halpert:

I am organizing an exhibition entitled
"Flowers and Faces" for September 19th through
October 7th. Works will include prime examples
by important twentieth century artists.

Remembering the beautiful Charles Demuth
flowers I've seen at your gallery I would like
to have him represented too. I hope you are
willing to cooperate in this effort. If so,
please send color slides or photos, demensions,
selling prices and net prices.

Because of the short time left for prepar-
ation I look forward to hearing from you soon.

Yours sincerely,



Franklin Siden

FS:jkh

Card sent 8/3

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ADVERTISING AGREEMENT

Lenox Hill Hospital
Skowhegan School of Painting and Sculpture
Benefit Exhibition and Sale
of
Work by Selected Alumni
November 1966

Two organizations, The Lenox Hill Hospital and The Skowhegan School of Painting and Sculpture are joining forces for a benefit exhibition and sale next November of work done by a selected list of alumni of the School from all over the country.

The exhibition and sale will be held at the Einhorn Auditorium of the hospital at 135 East 76th Street in New York City.

An important catalogue will be produced and will be given to the hundreds attending the exhibition and sent to museums, schools and others all over the country.

Advertisements are solicited not only to underwrite the cost of the catalogue but to increase income to the many programs of the hospital and the scholarship fund of the school.

The cost of ads are: \$100. full page, \$65. one-half page, \$35. one-quarter page and \$20. for one-eighth page. For sizes see reverse of this form.

Name: _____
(Please Print)

Address: _____
Street City State

The above desires to take the following space:

Full Page - 7 1/4" x 9 3/4"	-	\$100.00
Half Page - 4 7/8" x 7 1/4"	-	65.00
Quarter Page - 4 7/8" x 3 5/8"	-	35.00
Eighth Page - 2 1/2" x 3 5/8"	-	20.00

Date: _____ By: _____
Name and Title

Price to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

NEW BRITAIN MUSEUM OF
AMERICAN ART

CHARLES B. FERGUSON
DIRECTOR

MRS. LOIS L. ICE
ASSISTANT DIRECTOR

July 5, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Ave.
New York, N. Y.

Dear Mrs. Halpert:

Edward Steichen, dean of American photography, is having an exhibition of his work here at the New Britain Museum next November. The show has the double purpose of not only presenting the great photographs of Mr. Steichen but also will include a number of American paintings. Our focus will be on creativity as explored and revealed by the artist-photographer and the painting artist. The observer will have the challenge and stimulus of discovering similarities of philosophic approach and will be able to form personal analyses.

It would be trite to juxtapose paintings and photographs with obvious surface similarities. In order to provide a less mechanical and more probing analysis of deeper content, I am endeavoring to borrow a carefully selected group of American paintings which will be part of the over-all exhibit. A catalogue will be printed. The following work is requested for loan: WAVE and FROM THE PLAINS NO. J 1953 both by Georgia O'Keeffe.

I would appreciate an informal statement at this time of the availability of these paintings. Loan forms will be mailed at a later date. The Steichen show, tentatively called THE ARTIST'S EYE will open with a preview on Friday, November 4, 1966 and continue through Sunday, November 27, 1966. The New Britain Museum will of course cover all expenses involved in shipment and insurance.

Hoping to hear from you at your earliest convenience.

Sincerely yours,

Charles B. Ferguson

Charles B. Ferguson
Director

CBF:LI

56 Lexington Street

New Britain, Connecticut

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July 27, 1966

Mrs. Edgar Tobin
340 Terrell Road
San Antonio, Texas

Dear Mrs. Tobin:

Please forgive me for not having sent the credit invoice to you earlier. The bookkeeper inadvertently misplaced it and it is now being enclosed for your records.

I thought you would be interested in learning that the sculpture was repaired so perfectly that there is no indication as to the original damage suffered in transportation. The artist and of course I too hope that you will decide to acquire the bronze so that he may be represented in your collection and in San Antonio. This time we would make sure to ship it entirely by air where the handling is consistently excellent, as compared with any other form of transportation. Wont you please let me know your wishes in the matter.

Is Robert still in Spoleto? I wrote him addressing the letter to New York with a copy sent to San Antonio. This was some months ago but I have not as yet received a reply from him - in connection with something he wanted very much. While the Gallery is closed until September 6 all mail addressed to me here is promptly forwarded.

I hope you are enjoying a very pleasant summer and that I will have the pleasure of seeing you in the fall. My very best regards.

Sincerely yours,

EGH:eab

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June 29, 1966

Mr. Frank E. Hurd
Wilshire Triangle Center
9777 Wilshire Boulevard, Suite 515
Beverly Hills, California 90212

Dear Mr. Hurd:

I am sure that when Mrs. Halpert gets to the country,
you will have a long, relaxed letter from her.

In the meantime, however, while we are rushing to get
everything tidied up before we close for the season on
Friday, I am writing to let you know Patsy's married
name and their address, as you had requested.

Mr. and Mrs. Robert Vanderbes
251 East 51st Street
New York, New York 10022

I will be looking forward to seeing you in the Fall.
Have a good summer.

Sincerely yours,

Tracy Miller

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COMMONWEALTH OF PENNSYLVANIA
PENNSYLVANIA HISTORICAL AND MUSEUM COMMISSION
BUREAU OF MUSEUMS, HISTORIC SITES, AND PROPERTIES
WILLIAM PENN MEMORIAL MUSEUM AND ARCHIVES BUILDING
BOX 338
HARRISBURG, PENNSYLVANIA 17108

July 25, 1966

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I want to express my sincere thanks for the kindness and courtesy you extended to me during my visit to your gallery last Tuesday. We are delighted with the prospect of including your ten handsome Demuths in our exhibition, and deeply appreciate your cooperation.

* Enclosed are the loan forms covering your paintings. Would you please complete them, returning the original to us and retaining the duplicate for your records.

You will recall that the show is scheduled to open September 24. In order to arrange and hang the works, we are asking that they be made available to us on or before September 9. The show will be on display until November 6, and the paintings will be returned no later than ten (10) days from that date.

We suggest that you contact W. S. Budworth and Son, Inc., 424 West 52nd Street, New York (telephone COLUMBUS 5-2194) to arrange for the packing and shipping of your paintings. Have this company bill us for these services.

I am sending you a copy of the Demuth article by Herbert Levy of Lancaster, and also several pieces of literature concerning the work of the Pennsylvania Historical and Museum Commission. A more up-to-date publication describing the Commission in greater detail is still in the hands of the printer.

Sincerely,

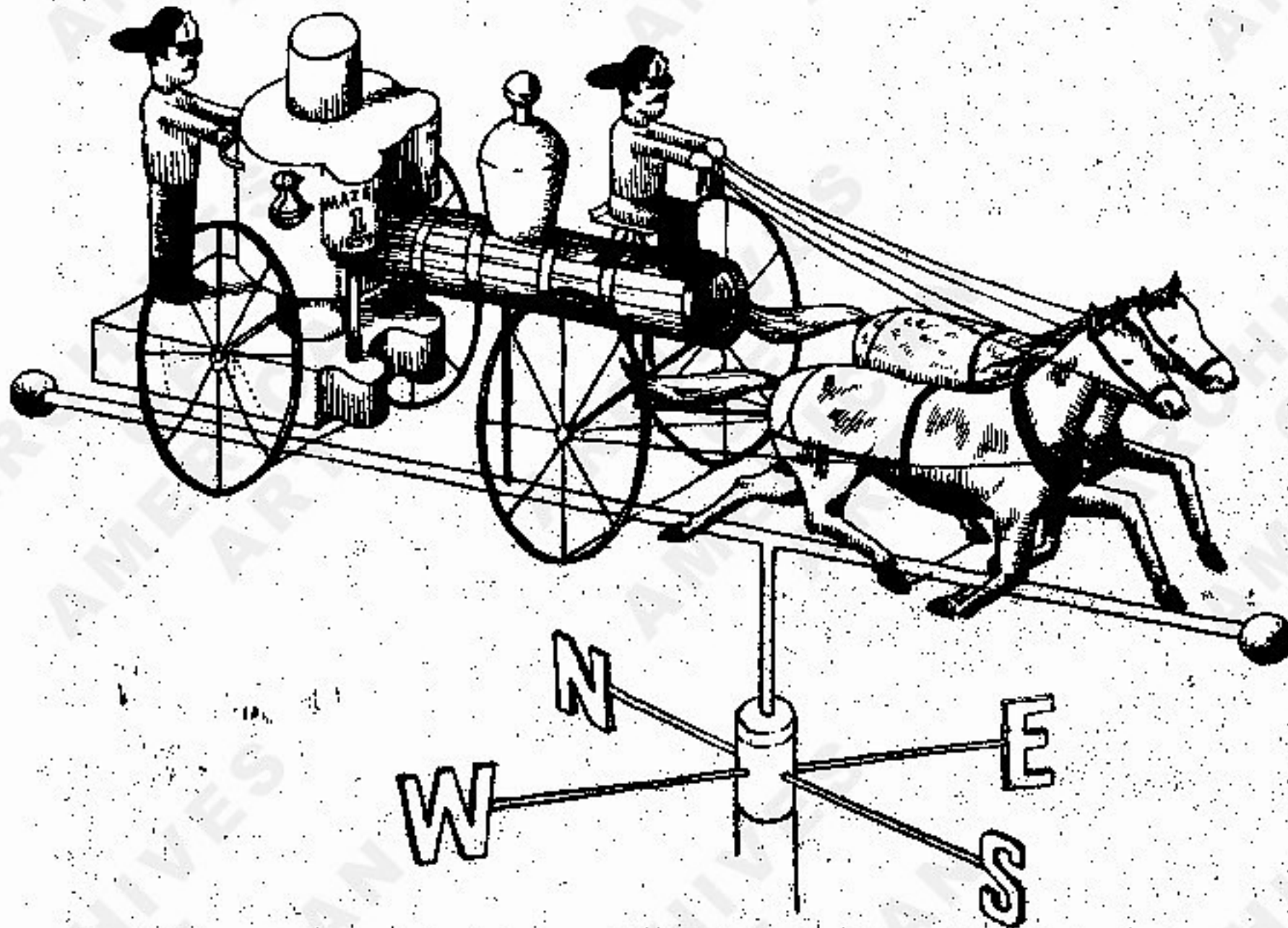
Vincent R. Artz
Chief, Fine Arts Section

VEA:awh
Enclosures

not to publishing information regarding sales transactions.
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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[ench Fitzgerald 7-12-66]

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STEAM PUMPER

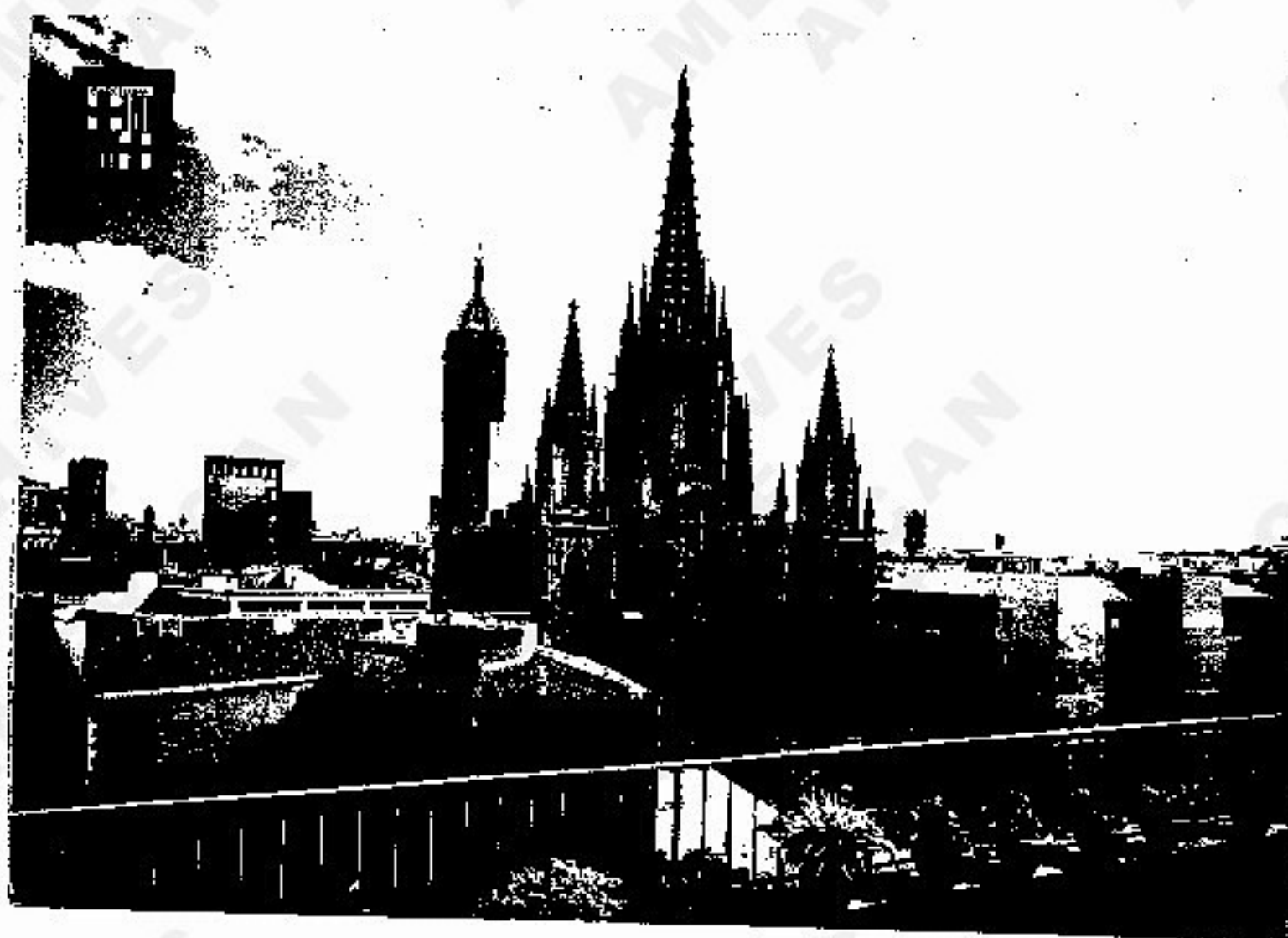
NY FIRE DEPT. MUSEUM

GRFT OF BOSTON FIRE DEPT. 1938

DATED 1859. PUMPER IS TYPE

MADE BY ANDERSON CO. C. 1850-60

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July 14, 1966

Mr. James T. Demetrian
Curator
The Pasadena Art Museum
46 North Los Robles Avenue
Pasadena, California 91101

Dear Mr. Demetrian:

Although the Gallery is closed during the summer months, the mail is forwarded to my summer address.

I am sorry to upset your plans but since I do not have access to the records here, I had no idea that we had agreed to the lengthy tour.

I expect to see Mr. Williams, (Director of the Corcoran Gallery) tomorrow and will consult with him about the large Feininger oil and will let you know whether or not it is urgent for the Corcoran to have the Gaininger before November. You probably have the same difficulty in connection with these extended tour arrangements because of the unfortunate accidents which occur either in transit or in handling - and which have multiplied considerably during the past three years. We have had so many unfortunate experiences recently and the same is true throughout the country now - to the point where several meetings have been held about circuiting exhibitions with the difficulty resulting in placing responsibility specifically. In any event, you will hear from me and I regret that I wrote without referring to the previous correspondence and consignment forms.

Sincerely yours,

KH:lyl

ROY sent
Prophet

July 22, 1966

Mr. A. John Rich
925 Pinetbrook Blvd.
New Rochelle, New York

Dear Mr. Rich,

Thank you for your inquiry of July 20th.

The approximate price range for Dove water colors is \$750.--
to \$1200.--. There are excellent examples available at all
price levels within this range, and we would be glad to show
them to you after the gallery re-opens on September 6th.

Sincerely yours,

Howard Reed

H A R R Y N. A B R A M S
I N C O R P O R A T E D

Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK 19, N. Y.

July 22, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

One of our co-publishers in Cologne, Dumont Schanberg Verlag, is preparing a book on Expressionism by Werner Hofmann. They have asked us to track down for them drawings by Marin, in the period 1905-1920 and to get for them two or three photographs of drawings in that period.

I have been in touch with the Whitney, and they advised me that according to old information they have, your Gallery might be able to help us.

I am sincerely sorry to bother you but Dumont has written any number of letters to people in the U.S., they tell me, to no avail, and now as a last resort they have cabled me to help them; they are right on their deadline, it seems.

We would be most grateful for any help you can give us.

Yours sincerely,

Barbara Adler
(Mrs.) Barbara Adler

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July 26, 1968

Dr. Edda Fonda
Fratelli Fabbri Editori
91, Via Mecenate
Milan, Italy

Dear Dr. Fonda,

In my absence your cable was held at the gallery, where I stopped off today to attend to some special business. This explains the delay, for which I hope you will forgive me.

As I feared, the photographer is still away, but we have left word with his answering service to communicate with us immediately upon his return. Meanwhile, I am sending you the photographs on hand. I gather that the Davis is the only ektachrome you want. However, the photograph may be of use to you in planning your lay-out.

Again, I regret the delay, the cause of which I am sure you will understand.

Sincerely yours,

is most interesting as are some of the contents.
It would give me great pleasure to have you as
guests.

Meanwhile, my very best regards.

Sincerely yours,

EGH/edc

I was so pleased that your letter came from
Newton - You will need well this summer for
I think you realize that you must get rest and
have quiet for awhile. I have a new car - a Saab -
Small - compact - little Swedish make affair - semi
automatic - no clutch but gear shift - It is difficult
to get used to but in time I will do fine I am
sure - I don't go any where we get - but I do like
the water - and in this heat - a swim is important
The beach is about a six mile distance from here -
and I drive it to Haifa - the city nearest here -
I go to Haifa for Bank needs - and that is all.
When you come - you can rest here - get in condition
for your whirl - we can take a few trips together
if you wish - My land lord gave me his studies
so the small room I used is now waiting for you.
I should like to meet Mr. Sandberg - I think I will
like him - we seem to like the same things and
people - Over the years you have talked of him - He
is fond of you it seems - he likes Doris work -
he is enthusiastic about Paula and Robert's work - and
has examples of it in the Museum, he seems to be
very fond of them and did a great deal for them
when they came here from the Communist iron bar
in Prague - and Mr. Sandberg, as I, seems to be
drawn to Israel - its soil, its peace, rather than
from a religious faith. I haven't seen the Museum -
Carl Katz or anyone - I don't even get to the Village
square for days on end - But the days are good
for me - Rob and Jane are very sweet - about writing
often - they are both working well and hard -
Rob has an article in a Magazine called Studies
On The Left - March April 2000. He is doing
some script work for a movie he and a friend are making

a commitment for one of his paintings.

Thanking you in advance for all courtesies and considerations that you may extend in this matter, I remain,

Yours truly
A John Rich

BON À TIRER
(sometimes also
labeled PRINTER'S
PROOF)

After trial proofing is finished, the printer will pull an impression on fine paper. The artist then writes "BON À TIRER" on this impression (meaning "authorization to print".) This Bon à Tirer sets the standard of quality for the edition and is the PRINTER'S PROOF at Tamarind. Some artists write accompanying dedications to their artisan-printer; some write "Printer's Proof"; some write the initials "B.A.T." Any one or combination of these is common.

PRINTER'S PROOF II

From 1960 to November 1964, a second printer's proof was struck at Tamarind "when more than one printer worked on a complex print." But the simplicity of our definition allowed a drift, at first barely discernible, and finally quite marked, to produce a second printer's proof too frequently.

In November of 1964, Tamarind policy sharply redefined its definition to eliminate the second printer's proof except in the following circumstances: when an artist is producing a suite containing many prints, a Bon à Tirer goes to the artisan-printer in charge of the entire project. If any individual print within the series becomes the individual responsibility of another printer, that print, and only that print, will be allowed to exist as printer's proof II. Thus the second printer's proof will become very rare in Tamarind documentation of works created after December 1, 1964.

EXPERIMENTAL
PROOF

(usually carries
a letter of the
alphabet as fur-
ther designation)

If a Tamarind artist does a print which is an esthetic or technical experiment, he may not wish to print a full edition (occasionally such an experiment cannot be printed beyond a few impressions.) When possible, such a work is pulled in an edition of eleven -- five for the artist (PROOFS A, C, E, G, I), five for Tamarind (PROOFS B, D, F, H, J), and one for the printer (labeled PRINTER'S EXPERIMENTAL PROOF.)

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JEFFERSON GALLERY

7917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA
92037

30 June 1966

Mrs. Edith Gröger Halpert
The DOWNTOWN GALLERY
465 Park Avenue
New York, New York 10022

Dear Edith,

You'll be off to your summer home by the time my letter reaches you and not wanting to dampen the summer spirits I'll be brief in my recap of the exhibit we had from you. A long letter to Tracy following return of the shipment covered most of this.

We certainly did have the best press coverage on the exhibit but for some reason, as yet unfathomable to me, the general response to the exhibit was quite poor. All the top collectors in the San Diego-La Jolla area came (and went), a good contingent from Los Angeles came (and went), and I've never talked so well or so much enthusiasm and belief in the exhibited work. I was very disappointed with the Director of the La Jolla Museum. After much urging he finally came to see the exhibit only after it had been extended for a few days. Then no comment at all other than "Gee, this is nice!" The San Diego Museum has its eye on one or possibly two of the Storrs' pieces (this will not be realized until after the Director returns from Europe) and the Curator of Modern at the L.A. Museum indicated he wanted a few works (too bad everyone is off to Europe right now).

The problem that plagued me from the beginning was one of poor attendance... let alone the poor record of sales. The exhibit that followed was swamped and opening night showed 22 sales from that show. Could it have been timing? Taxes? Damn, Edith, I wish I could say with assurance.

on this day and it will be a great pleasure to have you
and your family here for a few days.

My very best regards to all. I am looking forward to seeing you
and your family in the near future.

Mr. Barry R. Peril
1401 Walnut Street
Philadelphia 2, Penna.

Dear Barry:

It was good to hear from you and to learn that you are cooperating - as I
had hoped - with the Pennsylvania Academy in lending the two Rattner paint-
ings.

Since I am dictating this letter in my apartment I cannot refer to my out-
going exhibition file to ascertain the date of the opening, but I will
certainly make an effort to be there on that occasion and have the pleas-
ure of seeing Marilyn and you. And, if time will allow, I will certainly
accept your very kind invitation and have a chance to see your collection
in the Peril environment.

By the way, have you heard the latest reports on the Marin situation? The
first experience I have had of a two-way double-cross, which really
shocked me beyond words, after the actual pleading on the part of both
Marins. There was a large audience in each case - one evening at the home
of Adelyn Breeskin and the following day at lunch with the Scotts and oth-
ers associated with the Smithsonian Institution - followed by so many tele-
phone calls subsequently in New York. It was really a deep surprise. How-
ever what shocked me most was the immorality of William Davidson of
Knoodler's, an organization noted for its integrity. Actually, I don't re-
call any instance when I was so completely shocked. I suppose I have to
become adjusted to an entirely new world. On the other hand, integrity
does pay off as I now realize. It has always been my policy to avoid com-
peting with an artist or an estate by offering paintings or sculpture
owned by the Gallery or by me as long as we had on hand works consigned
by the former. Only on five or six occasions we did make a direct sale,
of course with the knowledge of the artist or his family. And so, we now
have in our possession 52 paintings by John Marin, which will take care
of us beautifully, particularly since we have such excellent examples. I
told John Jr. and Davidson that we will no longer withhold these from sale,
except a few that I want to retain for my own personal enjoyment in my
apartment or the few gifts I plan to make.

I thought you would be interested in learning about the situation, since
we had discussed the matter during your most recent visit.

Is there any chance that you can come to visit me in my summer home some-
time during July or August, when the Gallery is closed? I plan to spend

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June 30, 1966

Mrs. Rosalind Browne
203 West 96th Street
New York, New York 10024

Dear Rosalind:

I thought you would be interested in seeing the enclosed, which I cut out from the catalog of a sale which I did not attend.

I hope you had a grand time on your trip abroad. How about coming out to visit me as soon as I get settled in my summer home. It would be fun if you and Roselle could come up together and all three widows could raise hell in Connecticut.

Do let me hear from you. While the Gallery will be closed as of July 1st and until after Labor Day, all mail will be forwarded to me.

Best regards.

Sincerely yours,

BGH/tm

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July 1, 1966

The Newtown Bee
Newtown, Connecticut

Gentlemen:

Please note that the subscription to The Bee in the name of Mrs. Edith G. Halpert, which is normally sent to the above address in New York is to be redirected to her Newtown address - Eden Hill Road - during the summer months of July and August.

Thank you for your attention to this matter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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LINGNER-WERKE 4 DÜSSELDORF 1 - POSTFACH 6040



LINGNER-WERKE G.m.b.H.

VERWALTUNG UND VERTRIEB:
4 DÜSSELDORF 1
BERLINER ALLEE 57
POSTFACH 6040
FERNRUF: 83 31

TELEGRAMME:
LINGNERWERKE DÜSSELDORF
FERNSCHREIBER:
808 - 1974 KIAG-d

The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022
U.S.A.

IHR ZEICHEN

EGH/tm

IHRE NACHRICHT VOM

June, 22, 1966.

UNSERE ZEICHEN

284/HZ/MO

DATUM

July 19, 1966.

Gentlemen:

We confirm the receipt of your letter of June 22, 1966, concerning the ODOL painting by Stuart Davies. We are still very much interested in this painting and would be glad if in September you could quote the price for it without any commitment for us.

We remain,

Yours faithfully,

L I N G N E R W E R K E
G.m.b.H.

(Dr. Stepf)

ppa. (Reinbott)

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TELFAIR SQUARE
POST OFFICE BOX 381
SAVANNAH, GEORGIA
TELEPHONE 232-1177

TELFAIR Academy of Arts and Sciences

July 1, 1966

Miss Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Halpert:

Mr Cheney wanted me to write and tell you how much he appreciated your sending the photographs and book on sculpture by William Zorach. No decision has been made so far on the statues, however, the President of the Telfair is very interested in the one of the Mother and Child. I feel sure that something will be decided within the next few weeks, and he will let you know.

Sincerely,

Harriott R. Seabrook
Harriott R. Seabrook
Secretary

/hs

*Talked w/
Cheney 7/19 & will
hear from him
re order of
cast - pressed by
Committee*

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

envelope for your returned reply.
I appreciate your interest
in this matter.

Yours truly,
Ann P. Sweeney
(Mrs. C. F. Sweeney, Jr.)

Mr. C. F. Sweeney, Jr
309 Colony Street
West Hempstead,
New York
11552

BOARD OF TRUSTEES
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303 SECOND STREET SOUTH EAST
MASON CITY, IOWA 50401
RICHARD E. LEET, DIRECTOR AND RESIDENT ARTIST

July 8, 1966

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

We are interested in knowing if you continue to have water colors by John Marin. If so, we would be interested in learning of any that might be potential considerations for our permanent collection. We would be interested in knowing of price, size, condition, and the date of work.

We look forward to hearing from you.

Sincerely yours,



Richard E. Leet,
Director and Resident Artist

REL:g

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

Baum

June 29

Ans. 8/1/79

Dear Edith-

I shall miss not seeing you next week. However I am glad that the long season is now just about over and you can at long last get a real rest. When I contrast all you had to do last summer with this one, I feel much much better about everything. I do hope the girl works out so you can really relax.

Understand you spent Sat. evening with the newly weds. They do seem happy, don't they?

We are going to Rehoboth Beach, Delaware for the 4th weekend. It is only about 3½ hrs. from here and I think Pat & Robert will be visiting Susan & George there too for the weekend - so maybe we can get together.

Right after the 4th we expect out of town guests - so I have some sightseeing on the agenda - ~~high~~ We may go to Atlantic City for a few days as Harry finds the sea air very therapeutic - and it isn't too far. We have to stick kind of close because of Dr. appointments etc.

So I see a nice quiet summer stretching before us and I hope you & Harry get real rested up. Harry hasn't had a vacation, ~~either~~, for 2 years.

We will keep in touch. Write me too. Harry & I send much love -

nathaly

July 27, 1966

Mr. Ken Fitzgerald
19 Hickory Hill Road
Tappan, New York 10983

Dear Mr. Fitzgerald:

As the Gallery is closed during the months of July and August your letter did not reach me until a few days ago.

Are you planning to be in New York in the near future? If so, would you please let me know so that I can make arrangements to meet you at the Gallery by specific appointment. You could then look through photographs we have in our record books which include not only the large collection of Weathervanes and Whirligigs we own but also others that we have sold to museums and private collectors - other than Colonial Williamsburg and Shelburne museums which no doubt you have checked thoroughly.

All mail addressed to me here will be forwarded to my summer home or if you wish you may call me in Connecticut. The number is listed below.

I look forward to hearing from you.

Sincerely yours,

EGH:eab

LENOX HILL HOSPITAL AND SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

Annual Art Exhibition and Sale

100 East 77th Street New York, N.Y. 10021

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June 28, 1966

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Two organizations, The Lenox Hill Hospital and The Skowhegan School of Painting and Sculpture, in which we are deeply interested, are joining forces for their Second Annual Benefit Art Exhibition and Sale, to be held in The Einhorn Auditorium of the hospital, from November 1st through November 13th, 1966.

This will be a most important and unique exhibition. The selected group of artists who will be represented are all alumni of the Skowhegan School. Among the approximately 125 exhibiting artists will be: Sigmund Abeles, Robert Birmelin, Albert Blaustein, Lee Bontecou, Charles Cajori, Philip Grausman, Robert Indiana, Alex Katz, Ellsworth Kelly, William King, Bernard Langlais, Sken Lukin, James McGarrell, Mary Meigs, Robert Andrew Parker, Stanley Twardowicz and Wayne Williams.

The selected exhibition will contain paintings, sculptures, drawings and graphics.

There will be a gala preview opening on the night of November 1st.

We hope that you will join the sponsoring committee and will allow us to use your name on our invitations as an indication of your interest and support. This we are confident will ensure the success of the benefit. It will not, however, entail any financial responsibility on your part other than taking two tickets at \$10.00 each for the gala opening.

Will you be kind enough to sign and return to us the enclosed card if you are willing to join the sponsoring committee? We can assure you that your cooperation will be greatly appreciated.

Sincerely,

Frederick B. Adams, Jr.

B. Bittenwieser
Co-Chairmen

rior to publishing information regarding such transactions, researchers are responsible for obtaining written permission from both writer and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 12, 1966

Mrs. Roselle Davis
15 West 67th Street
New York, New York

Dear Roselle:

I thought that the enclosed clipping from our local paper would amuse you. I thought it was delightfully funny and thought that it might amuse Earl, the great expert in the field.

Several days ago I received a charming note from *Roselle* and was delighted that we can now make plans for our widow-party. When would it be most convenient for you to visit with me in Newtown? Would you please write and give me several dates so that I can make arrangements for meeting you, etc. As a matter of fact, I will phone you when I am in New York where I will have to spend some time during the summer to get our records in perfect order once again.

Meanwhile, my affectionate regards.

As ever,

RMH:lyl
Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

July 22, 1966

Mrs. Marian D. Moore
Box 187
Seaford, Delaware 19973

Dear Mrs. Moore:

In going through the M section of our files, I discovered your letter dated January 6th, which was inadvertently placed by a temporary clerk in the permanent files. This explains the long delay in my reply.

If you still have the sketch of Max Weber's BALCONY and the woodcut, I would be interested in seeing these. If you are not planning to be in New York before June 30th when we close for the two summer months, I would suggest that you send me photographs of these, although I much prefer seeing the originals in view of the fact that the present condition of the pictures is, of course, important.

In any event, would you drop me a note and let me know your plans in this connection. Incidentally, since we concentrate entirely on American Art, I would have no interest in the Japanese prints.

Sincerely yours,

EGH/tm

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June 29, 1966

Mr. Stefan Munsing
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Mr. Munsing:

This is to acknowledge receipt of eight paintings from your AMERICAN LANDSCAPE exhibition. The Arthur Dove OCTOBER was, as you know, damaged.

However, I am writing to let you know that William Zorach's oil entitled YOSEMITE FALLS, 1920, was not received with the return, nor did Santini have it on their list.

Would you be good enough to let us know the disposition of this painting? Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

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Send their very best.

Please don't feel embarrassed in talking about money. As we are old friends and we of course recognize your responsibilities not alone to the artist but to yourself as well. Both Leo & myself are hopeful that the next time we see you that we will find the old Edith full of the old energy and drive and possessed of the spirit that we are accustomed to seeing in you.

We promise to put you in the position where the accountant can no longer raise hell with you.

The best from Leo & myself.

Love
Edith.

ESTABLISHED 1907

ALBERT R. LEE & CO., INC.

INSURANCE ADJUSTERS
MARINE SURVEYORS

80 JOHN STREET

NEW YORK, N.Y. 10038

CABLE ADDRESS
"ARLEECOT"
NEW YORK

July 25, 1966

IN REPLY REFER TO

#76971 GCT

Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

Re: San Francisco Museum of Art
Damage to Paintings in Transit

X We recently inspected with you two paintings returned from the San Francisco Museum of Art, entitled "Seated Woman" By Webber and an "Untitled Abstraction" By Arthur Dove and we are wondering if you have obtained an estimate for the restorations from Miss Margaret Watherston, whom you suggested.

We should appreciate receiving your early advices.

Very truly yours,

ALBERT R. LEE & CO. INC.

G. C. Taylor
G. C. Taylor

GCT/ea

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July 27, 1966

Mr. Louis T. Cheney, Director
Telfair Academy of Arts and Sciences
Telfair Square
Post Office Box 381
Savannah, Georgia

Dear Mr. Cheney:

Thank you for your letter.

Now I can tell you that Zorach suffered a heart attack but is mending rapidly despite his age. He is very pleased with your confirmation of the pictures of his Mother and Child and promised that he would be well enough to supervise the casting. Although he is represented in almost sixty museums and has recently had a huge sculpture installed in St. Louis, completing the commission in less than a year, he was delighted to learn that another State of the Union will have a second example of his work in so important an institution. We will of course do everything possible to expedite delivery to you as I advised you previously the summer is always a very bad period for the foundry with so many of the employees off on vacation. In any event you will hear from me from time to time.

Meanwhile my very best regards.

Sincerely yours,

EGH:eab

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July 13, 1966

Mrs. Leonard Linden
Newtown, Conn.

Dear Mrs. Linden:

As you requested, I am listing below the current valuation
of the paintings and sculpture in your collection:

					<u>Cost</u>
ROBERTSON	The Rape #1, 1963: Mixed Media	30x40"	\$ 950.		750
BOI	Old Lava #1, 1961	Oil 45x35	800.		600.
TRIPSCIELD	Winter, Connecticut, 1954	11x8	125.		85.
	Mixed Media				
MORRIS	Industrial Forces, 1954	Oil	550.		400
	St. Etienne Du Mont, 1962	" 26x21	700.		500
WALLER	The Wall with Three Figures, 1964	" 45x35	7500. (7000)		5000
DIPOIN	Songs of Innocence and Songs of Experience, 1957	W. 1.51x22	1000.		700.
ALASAGI	Quartet, 1963	Oil 50x40	1100.		700
	Romeo & Juliet, 1962-3	" 36x40	1000.		800
WILSEP	Interior w/ Figures, 1914	" 25x32	9000.		6000
ZERBA	The Giant, 1954	Bronze 22x36	750.		450
LOVATH	Floating Figure, 1922	Bronze	3500.		2500
UNITOSHII	Before the Act, 1932	Litho	225.		175

Sincerely yours,

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or sight seeing because the
beaches ^{in summer} still take 3 hrs

off for "dejeuner", leaving the
beaches and streets unoccupied.

Holly is now taller than
I! She's been a dream this
summer, she's such fun to
be with. But the poor hotel
has had almost none her age.
So for August we're going to
Jean-les-Pins where she has
a nice friend, & where there
are more kids. We're staying
at a small hotel in a garden
1 block from the beach. We have
a suite with terrace. It will
be nice not to have housework!

We all love you & miss you!

Affectionately,
Virginia

Aug. address
Hotel Sava Souci,
Rue Lonnart,
Jean-les-Pins (AM)
↑ address France

Villa Virginia
Aigremont, Le Havardou
(Var)

July 24, 1966

Dearest Edith,

We tried to get you in
Newtown those 2 week ends
we spoke of, and we kept them
open in the hope you would
phone us. But alas, you
didn't. We supposed you didn't
get to the country. We were
so very sorry. It's awful how
we haven't seen each other!!!
And now that summer's
here we often talk about
the great times we all had
in Newtown & the antiquing
trips. But mostly sitting

July 25, 1966

Mr. John Terken
939 Eighth Avenue
New York

Dear Mr. Terken,

Could you please let us know whether you have yet been paid
by Congregation Zichron Ephraim for the restoration of the
Sterra sculpture you did at the gallery?

Sincerely yours,

Howard Rose

KEGEL UND KONIETZKO
EXOTISCHE KUNST

HAMBURG-BLANKENESE, den
BRECKWOLDTSTRASSE 8
POSTFACH 13 253
TELEFON 86 09 70

July 22, 1966

bo/bs

Mrs.
Edith Gregor Halpert
32 E. 51st. St.
New York City

Dear Madam,

we have found your name in the book "African Art in American Collections" by W.M. Robbins. Mr. Robbins is a friend of us and we have furnished some items to his museum. We like to present us to you as dealers in african art. We have passed many years in Africa collecting in many parts of this continent and we are in possession of a very important stock of collection items of different provinces. We should like to make you an offer joined by photographs. If you are interested Mr. Robbins may give you information about our gallery. Please be so kind to inform us if you are interested in our offers. Thank you very much in advance.

Yours faithfully

Kegel und Konietzko

B. Kegel-Konietzko

sent card 8/27

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July 27, 1966

Mr. Vincent Artz
William Penn Memorial Museum
Harrisburg, Pennsylvania

Dear Mr. Artz,

In checking our records, I find that there are 2 Drawings
being lent to your show which are not listed among Mrs.
Halpert's future gifts to Washington.

In particular, the tempera, "Pester Portrait (Homage to a Friend)"
and the water color, "Gladiali." These may be marked for sale
at the not insurance valuations.

Sincerely yours,

Howard Rose

P.S. There are 2 Pester Portraits. The one subtitled (Love,
Love, Love), an oil, is definitely not for sale.

been rich - good - full - I am a perfect example
 of "The God gives - and takes - takes and gives -
 this is the life's pattern - I feel as if now that I
 am in the rhythm, the living, the peace, the
 climate that my new life is and will be for a
 who knows how long, time - an awareness of person
 with my work, my all encompassing involvement.
 I am very very fortunate that I have my work. I
 have finished my first Tapestry - 27 rows long

For to publishing information regarding sales transactions,
 authors are responsible for obtaining written permission
 in both artist and purchaser involved. If it cannot be
 obtained after a reasonable search whether an artist or
 publisher is living, it can be assumed that the information
 is published 60 years after the date of sale.



אֲוֵרֹגְרָמָה
 AEROGRAMME

Mrs. Edith Walcott
 Eden Hill
 New Britain Connecticut

W.S.F.

אֲוֵרֹגְרָמָה
 PAR AVION

#1

קבל שליח

EXPEDITEUR - SENDER - משלוח

Helen Kanner

Edith

Jerome

דפוס (מחיל)

Un aérogramme contenant un objet quelconque ou un objet fragile ne peut être envoyé en avion.
 An aérogramme containing any enclosure will be sent as a registered letter only.

10

demanding spiritually - most involved and experimental
 technically - and all engrossing physically - It has
 all the materials of Milton tapestry in the library -
 it is a strong piece - I am pleased - It was
 painful at times to do - many sad - depressing days -
 It makes the victory that much sweeter. I have
 already started another. Perhaps because I haven't reached
 since Milton departed - - I can't seem to keep out
 of the studio, now that I have started - They are good

July 20, 1966
Ocean Point
Maine

Dear Mrs. Halpert,

This will be just a very short note of thanks and appreciation for putting me up in Connecticut. Your house and grounds are delightful, and I look forward to the day when I will be able to have my own little "place in the country".

The weather in Maine is quite something, and I honestly dread my imminent return to Washington.

Thank you again for your kind hospitality.

Sincerely yours,
Geoffrey P. Borwick

H. R. Esth.

COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA 29201

JOHN RICHARD CRAFT
DIRECTOR

June 28, 1966

Miss Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Halpert:

Thank you, thank you for your long and most enthusiastic letter. It is a real lift to hear from someone who sounds so helpful.

Unfortunately, I do not foresee coming to New York again before December, which will be too late to properly choose paintings. However, Dr. Craft expects to be going to New York this fall and I will send him with a list of painters we are interested in exhibiting. I'm sure that between the two of you something marvelous will occur.

Since Dr. Craft will be going in the fall I can see no reason to pull you away from sun, sea and a few hard earned months of relaxation.

Thank you again for your wonderful letter. I am only sorry we won't have a chance to meet after all.

Best regards,

Ann R. Jennings

Ann R. Jennings
(Mrs. W. Croft Jennings, Jr.)

ARJ/ma

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Sent to
7/70*

SCHOOL OF THE FINE ARTS

THE UNIVERSITY OF JUDAISM

WEST COAST BRANCH OF THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

6525 SUNSET BOULEVARD • LOS ANGELES, CALIFORNIA 90028

June 29, 1966

Dear Mrs. Halpert:

As you probably know, The Jewish Museum is lending us their eleven copies of the Shahn Haggadah watercolors for our exhibit of calligraphic art, which we are presenting the middle of September. They inform us that the twelfth drawing is in the collection of the artist. Could you obtain this for us, or give us Mr. Shahn's address so that we might write to him directly? Also, we would like to have about four works by Shahn of contemporary art utilizing Hebrew lettering in his present style.

In answer to many requests for the artist's work, it would be appreciation if we could get some of his silk screen or other graphic prints which we could sell. This would be the only work we would have for sale and we would like to incorporate it. The income from the sale might, for example, be used towards scholarships for art students.

I shall look forward to your reply, and in the meantime I wish to thank you for your cooperation. Incidentally, the exhibit will run through about October 20. I will have the exact dates of the show on Friday after a meeting of our committee.

Yours sincerely,

Eric Ray
Eric Ray
Art Director

cc. Miss K. Kline
The Jewish Museum

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June 30, 1966

Mr. J. Kelly, Accounting Dept.
Parke-Bernet Galleries Inc.
980 Madison Avenue
New York, New York 10021

Dear Mr. Kelly:

If you will refer to our records, you will find that we have always paid our bills most promptly. In this instance, when the Arthur Dove arrived at the Gallery I found that it had been somewhat damaged during the process of relining some years ago and a good many years after we had sold the painting originally.

I called the attention of the Whitney Museum to this fact, but since both Mr. Goodrich and Mr. Baur are so preoccupied with the moving to their new location, it was not until several days ago that the former had an opportunity to visit the Gallery and to examine the picture also. We had been advised by him previously to hold up the check until he had checked into the matter. We are now obtaining a report from a conservator and when that arrives in duplicate - one for the Whitney Museum and the other for us - some decision will be made in this connection. You will then be advised accordingly.

I regret that this occurred, but we should have final word shortly. Meanwhile, if you would like to communicate with Mr. Goodrich, he will explain the situation to you and will also confirm my statement that we were requested to hold up the check, which we have in our possession.

Sincerely yours,

EGH/tm

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EX

July 27, 1966

Mr. Gudmund Vigtel, Director
The High Museum of Art
1280 Peachtree Street, N.E.
Atlanta, Georgia 30309

Dear Vig:

Although your letter was forwarded to me in Connecticut I brought it back to New York in order to dictate on my Ediphone and have it transcribed right here. It is utterly impossible to locate a steno-typist or anyone to attend to my dictation in Newtown. I have spent hours and hours in the State Employment Office watching young and old, male and female, and everything in between, stand in line to collect the unemployment checks which continue for 26 weeks or longer. This wonderful, democratic system makes it quite unnecessary to labor at a machine and more and more people are taking advantage of it as several of the attendants at the Bureau pointed out. Our most recent experience was an excellent employee I had for a year or more who suddenly went berserk because his room-mate went off on a long tour as a singer. He finally walked out during one of his crying jags and refused to take a job until the unemployment benefits ceased. However I later discovered that he took short term jobs which were not reported. Between this situation, L.S.D., all the riots which are taking place throughout the country, our young generation is having a hell of a good time and I keep reading the Sunday "Help Wanted" ads and the statistics of the number unemployed and feel like going back to Odessa.

However our artists keep working steadily and fortunately get considerable recognition which includes a good many sales. My widows and orphans are equally well taken care of so I suppose I should not complain except about the 18 hour day I have winter and summer as well. That's that.

Now we get down to business and I will write to William Lane shortly to urge him in cooperating with you in showing a good part of his collection at the High Museum. I expect a visit from the Lanes in Connecticut in the near future but if we cannot fix a specific time I will write him

BARRY R. PERIL
ATTORNEY AT LAW

1401 WALNUT STREET
PHILADELPHIA 2, PA.

July 7, 1966

LOCUST 8-7777

Mrs. Edith Halpert,
Eden Hill Road
Newtown, Conn.

Dear Edith:

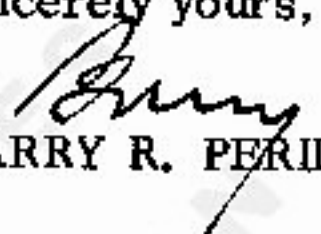
I am very happy to hear that you may be in Philadelphia this fall for the Rattner opening at the Pennsylvania Academy and that you may be our guest at that time, if your schedule permits. I am also delighted at your invitation to visit you in Connecticut. As it turns out, I will probably be relatively free sometime during August. If it is all right with you, we might leave it on the basis that Marilyn or I would give you a call about two weeks in advance, and we could then arrange to spend a day or two with you at your summer home. It would be something that the two of us would certainly look forward to.

As to the Marin-Knoedler affair, where does it stand at the moment? As I told you, I had known that Mr. Davidson had spoken to John some time during John's trip West in connection with some Marin show this past winter or spring. You were talking about the matter with them, as I guess, from the beginning of the spring. From your letter I infer that negotiations have either stopped or are otherwise drifting.

Norma called Marilyn one morning when I was out of town, early in June. She indicated that their plans were quite unsettled but that they would be going to Maine for the summer, and requested that I give them a call before they left on June 24. Unfortunately, I had no opportunity to do so. My next guess is that no arrangement has been made by them with Knoedler, nor is one likely to be if it has not been finalized by now. All these negotiations must make only the lawyers happy.

Looking forward to contacting you sometime next month, and with kindest regards, I am,

Sincerely yours,


BARRY R. PERIL

BRP:w

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Jewish Museum

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York 28 / New York / Riverside 9-3770

July 21, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue (Ritz Concourse)
New York, New York

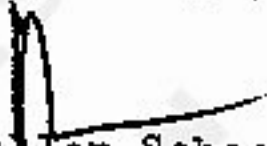
Dear Mrs. Halpert:

Cynthia Jaffee has informed me that you have an early Max Weber that will be available for our exhibition. I am very pleased to know that it will be possible for us to borrow this painting. Thank you very much.

I am enclosing our loan agreement form in duplicate and I ask that you complete and return the white copy, retaining the other for your records. Our Museum will provide wall-to-wall insurance and will be responsible for all packing and transportation expenditures. The exhibition opens on September 21 and closes on November 6, 1966.

Many thanks for your assistance. I will look forward to hearing from you.

Sincerely yours,


Allen Schoener
Assistant Director

ATS:ms

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

To Downtown Galleries
465 Park Avenue,
New York, New York

Redi-Memo

IRVIN JAFFE & ASSOCIATES

HARTFORD BUILDING

RI 1-3131

DALLAS, TEXAS 75201

REGARDING: Mr. Leon D. Starr
5710 Chatham Hill
Dallas, Texas

DATE: 7/28/66

Gentlemen:

We have been requested by Mr. Starr to Contact you for an appraisal or bill of sale on a painting purchased from your gallery for insurance purposes.

The painting purchased was an Oil by Georgia O'Keefe, Title "Deer Horns" 1938, 2'X 3' valued at \$4,000.

Your attention in helping us with this matter will be greatly appreciated.

Thank you.

Don Murray

*1961
4000- Card sent 8/3*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Made in 1927 5 1/2 ft in
Bronze for \$10,000. Want
it for the center of fountain
to be built around it.
Its to open Sept 8th
Call Mr Chaney Lees. 7/19
at 912-232 1177.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Although \$370.18 is not a large amount, Mrs. Booz feels that all but \$140.00 is your responsibility and not hers. She is willing to pay for the enlargements of the French pictures, although she has spent almost \$1,000.00 in obtaining the necessary photographs. She has informed us that all the American photographs were the regular size prints. We assume that the \$140.00 was for the enlargements of the French pictures. All the other expenses fall within your duties under the agency contract. You must be confused regarding some of the expenses. For example, Mrs. Booz informed us that all shipments and deliveries from Europe went directly to The Downtown Gallery after clearing customs and came by boat, not airplane. (Your letter of 6 June 1966 refers to deliveries from Europe by air.) With regard to the art work borrowed from the Arts Club of Chicago, Mrs. Booz indicated that she paid the insurance herself so that whatever you received for your \$15.00 payment was a duplication.

Your accounting of 1 July 1966 has caused us some confusion. Were these payments received in the year 1965 or in 1966? As you know, we all have to pay income tax. Mrs. Booz is no exception. We are still working on her 1965 income tax return, due primarily to your delay in accounting for payments. If you will check our previous letters, you will see that we have set the date of payment to you as the date of sale for income tax purposes. It is absolutely necessary that we know the exact date upon which you received the payments.

Mrs. Booz has no objection to your personal purchase of THE DANCERS, but she does question the propriety of your taking a commission on an art work sold to yourself. She is therefore accepting that payment subject to an ultimate resolution of all difficulties. Before you personally purchase any more art work, Mrs. Booz would like you to obtain her prior approval.

We are glad to have the matter of the castings finally settled. Mrs. Booz has indicated that she had given you oral permission to make up to six castings per art work. The expenses for these castings may be deducted from the actual sale price when the payment is made.

In summary, therefore, we want to make it clear that we are accepting all payments as part of your accounting with Mrs. Booz pending resolution of any disputes Mrs. Booz may have with you. Will you please look into the expenses



July 1, 1966

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

*File under
Saint Olaf College*

The Shahn exhibit is being shipped
to Budworth via railway Express. 6 prints
were purchased and are not included
in the crates - They are:

#20	Mask,	125
#18	Algerian Memory	50
#29	The Post	150
#33	Warsaw	150
#41	Gandhi	165
#43	Mini Eyes...	100
		<u>740</u>

*CR
7/15/66*

less 10% \$666.00

Enclosed is a check for \$666 for these
prints. Thank you, we had an excellent
show and a delightful time with the Shahn's.

Arch. Secar
Art Department

seems so long away. Any effort, Mr. Rose,
along these lines would certainly be
appreciated even if gallery policies make
the request unorthodox.

Thank you again —

A John Rich

EX out

July 12, 1966

Mr. William J. Hosthal
General Curator
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California 93104

Dear Mr. Hosthal:

Although the Gallery is closed during the months of July and August, I write an occasional letter at my summer home.

Much as I would like to see you earlier, the fact that the Shahn exhibition is scheduled more than a year hence, I am sure we can attend to the matter after the Gallery reopens. You will be most welcome to go through our archives which include an almost complete record of each artist's work - of course, including Shahn.

After you will have had the opportunity of making a tentative selection, I can arrange to have Shahn meet us at the Gallery to fill in any gaps which he may consider as such.

Do let me hear from you early in the fall to advise me when you will find it convenient to come to the big, wicked city.

Sincerely yours,

EGH:lyl

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 29, 1966

Mrs. Edith Greger Halpert, Director
The Downtown Gallery
465 Park Lane
New York, New York

Dear Mrs. Halpert:

Tom Leavitt has delegated to me the very pleasant and exciting project of organizing the Ben Shahn Exhibition which you first he discussed earlier this month. As Shahn is an artist of great advice, I look forward to the show as a labor of love.

It is my hope that the exhibition really be Ben Shahn's only because it would be in all his person. He is a painter, muralist, draftsman, print maker, photographer, designer and philosopher, but also because Shahn would be side specifically and he would be included; in other words, make the show Ben Shahn's show.

Depending on the generosity of lenders, we think we could make the exhibition one we could share with other museums. Starting here in August, 1967, (the exact date yet to be determined), it could travel eastward, booked to the extent that the material in the show is available.

I hope I may see and talk with you about this. Tom told me your records of Ben Shahn's work are complete and invaluable for what we have in mind. If you would let me know when you return and when it is convenient for you to give me some time, I would come to New York so we could definitely shape the show.

I am leaving it to your judgement whether or not I should get in contact with Mr. Shahn now or later. Perhaps you would advise me on this point? If you think I should, may I have his address?

It is with pleasure that I remember your fine exhibition and gracious company when you visited us here and I look forward to renewing our acquaintance.

Sincerely yours,

KARSH

BY APPOINTMENT



July
11, 1966

Mrs. Edith Halpert,
Ritz Towers,
Park Avenue at 57th Street,
New York City. N.Y.
U. S. A.

Dear Edith:

What an enriching evening we spent with you, surrounded by the art you have so lovingly and knowingly collected over the years. The evening passed far too quickly and we ought to repeat it more often.

We hope that your Fourth of July weekend in Connecticut was a restful and pleasant one. Our experience over the holiday weekend was somewhat saddened by discovering, after making the long and tedious journey by car to Bath, Maine, that William Zorach had been taken to hospital the evening before with a coronary attack. His wife assured us that the doctor said it was not serious and that he would have to stay in the hospital only three weeks. I was glad to have been able to have spoken with him personally only two days previously, and he seemed most gracious. So I am afraid our photography will have to wait until the late fall, when the Zorachs are back in Brooklyn.

We hope you have a very pleasant summer, but we would like to see you as often as we can.

Estrellita joins me in
fond regards.....

Mary

130 Sparks Street, Ottawa, Canada
Telephone 236-7181, Area Code 613

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

June 30, 1966

Dr. Virginia A. Stehley
268 Montgomery Avenue
Haverford, Pennsylvania 19041

Dear Dr. Stehley:

Your letter arrived while I was away on a lecture tour and therefore my reply has been delayed.

William Brice, together with 11 other artists formerly associated with this Gallery, was transferred in 1954 to my former assistant as I decided to taper off and retain only the older generation. Thus, Brice has not been with us for these many years. Even if he were, there would be no object in showing him the painting as the artist has no more responsibility than the Gallery in a case such as this. For your information, I had the picture examined by a conservator, who stated that it had been exposed during the 17 years or more to excessive heat either hanging in a southern exposure or close to the heating system. Furthermore, no artist is equipped to restore a painting. This is always the work of a professional conservator.

It is most unusual to have a painting which has been in the possession of the purchaser for as long a period (your purchase was in January of 1949 - more than 17 years ago) - at \$140.) returned to us and you will understand that we can do nothing about the matter under the circumstances outlined. Consequently, I returned the painting to you.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mrs. Alfred Kreymborg
25 Gurley Road
Stamford, Conn.

June 28, 1966.

Dear Edith:

It was a delight to hear from you, but terribly distressing to learn of your illhealth. Let us hope that a well-earned rest this summer will restore your usual vitality. You are extremely fortunate that your operation turned out so well. We are surrounded by relatives who haven't had such good luck. We lost a very close brother-in-law recently and it was so hard to take because we had seen him so recently - working hard on his garden and full of life. But suddenly - an operation - and that was the end. We were very close - he was a violinist and from the age of 16 I used to accompany him on the piano. He became president of the Westchester Symphony Orchestra. It will take much time for us to become adjusted to the fact that he's gone.

Don't worry too much about the Maurer. We will leave it entirely to you and when you think an offer is fairly reasonable, we shall be happy to have the money.

About coming to see us the latter part of July, my sisters and I insist that you come to dinner - or lunch on whatever day is most convenient for you. Outside of weekends, we lead a monastic life.

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July 13, 1966

Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Gentlemen:

We take pleasure in informing you that the News-Sentinel will again feature "Gallery Hopping" by Bernard Murphy, Art Critic and former Director of the Contemporary Arts Gallery.

As you know Mr. Murphy reviews current exhibitions and reports on interesting personalities and trends in the ever changing world of art. We invite you to submit releases and announcements regarding your coming exhibitions and activities.

We also enclose for your consideration our current advertising rates:

1 column inch	7.00
2 column inch	10.00
1/4 page	50.00
1/2 page	90.00
Full page	150.00

We trust you will enjoy a successful summer season.

Cordially,

Virginia DeGiorgio
Art Advertising Manager

el:VD

BOWDOIN COLLEGE
BRUNSWICK, MAINE 04011

OFFICE OF THE PRESIDENT

25 July 1966

Mrs. Edith G. Halpert
465 Park Avenue
New York City, New York

Dear Mrs. Halpert:

From September 14 to October 15 Bowdoin College will exhibit its outstanding collection of Colonial and Federal portraits for the first time outside of its own Museum of Art. These paintings will be exhibited at Wildenstein and Company, 19 East 64th Street, in New York City.

I am pleased to invite you to be the guest of the College at a gala dinner, prior to the opening on Tuesday evening, September thirteenth at 6:30 o'clock in the Crystal Suite of the Carlton House, 61st Street and Madison Avenue, and to attend the preview of the Exhibition. (The dinner will be black tie.)

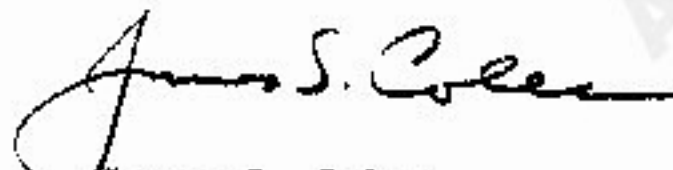
This remarkable collection is widely known but heretofore has been seen only on the Bowdoin campus. Especially noted are five works by Robert Feke, including his full-length of General Samuel Waldo, regarded by many to be the greatest American portrait of the first half of the eighteenth century. Among other pictures of the Colonial period are significant examples by Smibert, Blackburn, and Copley. Also to be exhibited are the Stuart half-length portraits of Thomas Jefferson and James Madison, commissioned in 1805 by James Bowdoin III. A catalogue of the collection has just been completed, the publication of which will coincide with the opening of the Exhibition.

The Exhibition will also contain a selection of old master drawings from the Bowdoin Collection, some of which, including Pieter Brueghel the Elder's renowned landscape Waltersburg, have been in the possession of the College since 1811.

We are bringing this rare collection to New York City in order to share it with many persons who cannot conveniently enjoy it on the Bowdoin campus.

I hope very much that you can be with us on this occasion.

Cordially yours,


James S. Coles

sent card 7/27

JSC/do

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PEALE HOUSE

1811 CHESTNUT STREET PHILADELPHIA 19103 GALLERY TELEPHONE: LOcust 4-0221

Frank T. Howard, President

Alfred Zantlinger, Vice President

C. Newbold Taylor, Treasurer

Joseph T. Frusor, Jr., Director and Secretary

July 15, 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of July 12. Please don't make a special trip to New York because of the lists. I really don't want to inconvenience you. I will work on a layout for the catalogue without the list and this will save time so that I can get the whole thing over to the printers when Mr. Rose returns.

I appreciate your cooperation very much and since I am not leaving for Europe until August 6th I will be able to manage if the layout is done. I'm working on a short biography now.

I hope that you are feeling better.

Sincerely,

Marjorie Ruben

Marjorie Ruben

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June 30, 1966

Mrs. Romano Vanderbes
251 East 51st Street
New York, New York 10022

Dear Patsy:

Mrs. Halpert asked me to send you the following names
and addresses of people in Hawaii whom she has con-
tacted to let them know you will be visiting there
this summer:

Edward Stasack
Art Dept., University of Hawaii
2560 Campus Road
Honolulu

James Foster, Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu

Robert Griffing
3887 Owens Street
Honolulu

Sincerely yours,

Tracy Miller

26 July 1966

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York 10022

Dear Mrs. Halpert:

We would be grateful for your opinion of the current market value, for our private use, of one painting in the Walker Art Center permanent collection. It was purchased from your gallery in 1944. It is:

Julian Levi American b.1900
"PORTRAIT OF WILLIAM STEIG" 1942
oil on canvas 16 x 12"

A photograph is enclosed for your files.

Thanking you for your kind attention, I am

Sincerely yours,

Linda Merritt

Linda Merritt
Registrar

encl.

information regarding sales transactions,
available for obtaining written permission
of purchaser involved. If it cannot be
determined whether an artist or
it can be assumed that the information
3 years after the date of sale.

ARTHUR DOVE.

"Abstraction 2"
Aquarelle, 1910
23 x 25 cm.

Est-ce une aquarelle ou une peinture sur papier ?

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Fall - 1967

July 12, 1966

Mr. Roy C. Craven, Jr.
Director
University Gallery
Gainesville, Florida

Dear Mr. Craven:

Your letter of June 29th was forwarded to me at my summer home. The Gallery is closed during the months of July and August.

May I suggest that no final list be made for the Kuniyoshi show until his widow can sit down with us to go over the list. I believe that she would be quite opposed to including all the Kuniyoshi owned by Bumpei Ueni as these are not necessarily the outstanding examples of the period. These were given to him by the artist in exchange for frames, etc. Furthermore, Mrs. Kuniyoshi has a complete set of lithographs so that it will not be necessary to borrow elsewhere. Also, there are some very vital examples belonging to museums other than the Modern and the Whitney which will be required in order to present Kuniyoshi in a complete retrospection with top examples of each period.

If I sound like a school teacher please forgive me but in view of the artist's importance and our familiarity with specific works, both Mrs. K. and I would like to work closely on the list before the final invitations are sent out. Is that agreeable to you?

Another consideration of importance is the fact that due to the tremendous percentage of damage now occurring throughout the country, many lenders refuse to participate in a "travel" show. This is a recent curse which has hit the art world seriously.

In any event there is a good deal of time ahead to plan this. Although the Gallery is closed until September 6th, mail addressed above will reach me. It was so good to meet you and I hope to see you in the fall.

Sincerely yours,

RCM:lyl

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Frank E. Hurd & Associates

INVESTMENTS

9640 SANTA MONICA BOULEVARD
BEVERLY HILLS, CALIFORNIA

CRESTVIEW - BRADSHAW 2-3129

NEW ADDRESS
Witshire Triangle Center
9777 Wilshire Blvd., Suite 515
Beverly Hills, California 90212

NEW YORK
39 BROADWAY
NEW YORK 6, NEW YORK

July 27, 1966

Miss Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thanks so much for your wonderful letter of last week. Please slow down and go to Newtown for a couple of months. If everything else fails and we do not get to Canada, possibly we'll fly to New York and take up your offer, so don't be surprised if Gale, Lita and I drop in on you.


I went over the pictures of the gates with the architect who didn't like them, and my art critic, Gale, thought they were too austere for the entrance to her house so I am returning them. Keep me in mind as I would like something most unusual for a modern house.

Will appreciate if you will write me the newlyweds address so I can send them a copy of the book "Jews, God and History". Tell Nathaly it will be good to see her and her husband out here as it will be a joy to have them as our guests....which we don't extend to many people.

Lita is coming into town for several weeks and we are still hoping to get off to Canada.

With every good wish for the summer and our best,

As always,


Frank E. Hurd

FEH:rt
encs: 2 pictures

for to publishing information regarding sales transactions, authors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

NEW YORK UNIVERSITY
DEPARTMENT OF ART EDUCATION
WASHINGTON SQUARE, NEW YORK, N.Y. 10003

AREA CODE 212 SP 7-2000

July 7, 1966

Miss Edith Halpert
465 Park Avenue
New York, New York

Dear Miss Halpert:

New York University is beginning a series of research studies of the lives and works of important but inadequately recognized artists which I think will be especially interesting to you. I am hopeful that you might be willing to contribute funds; works by the artists mentioned below; and/or by recommending persons you think might be willing to contribute money or works of art.

Enclosed is a prospectus outlining the study of the life and work of Paul Burlin, who has been professionally regarded as a major American artist since the Armory Exhibition of 1913. Mr. Burlin has agreed to cooperate in the investigation of his ideas and their application to his work. Because of the direct involvement of the artist, and because of the fullest possible use of recording techniques, this project promises to be unique in its field.

It is of particular importance to point out that these research studies will be used as integral parts of the art educational programs at New York University, and that the findings produced thereby will be made publicly available.

Among other artists whose lives and works will be considered for future study are David Smith and Philip Guston. If you can suggest an artist whom you feel should be investigated because of his significant contribution to modern art, we would appreciate considering your recommendations.

The cost of each study in the series will approximate \$9000 which includes the research as well as the purchase of an example of the artist's work. I am hopeful that you will be willing to contribute to the University in order that this worthwhile series may be continued. I hope to hear from you at your earliest convenience.

Sincerely,



Howard Conant
Chairman; and
Head, Division of Creative Arts;
Chairman, New York University Art Collection

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

UNIVERSITY OF CALIFORNIA, BERKELEY

BERKELEY • DAVIS • IRVINE • LOS ANGELES • MERCED • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

OFFICE OF THE DIRECTOR
UNIVERSITY ART MUSEUM

BERKELEY, CALIFORNIA 94720

July 6, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Thank you for your letter of June 30 inquiring about the photographs of the Pascins you are lending to us for the Pascin exhibition in the fall.

We did, indeed, receive 8 photographs each of:

The Good Samaritan
Lazarus in the Home of the Rich
Pep Hart

Thank you very much for attending to this matter for us.

Sincerely,

Susan D. Rannells

Susan D. Rannells
Exhibition Assistant

July 6, 1966

Dear Mrs Halpert: Thank you for your letter of June 30, 1966. I have forwarded a copy both to the Agent for United Van Lines, here and to our Insurance company.

The Museum did not publish a catalogue for the Master Drawings Exhibition.

Sincerely,

Hayward King
Hayward King
Registrar



NEW YORK STATE EXPOSITION
SYRACUSE, N. Y. 13209

July 16, 1966

HAROLD L. CREAL,
DIRECTOR

HELEN B. VANDERVORT,
DIRECTOR, ART AND HOME CENTER

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

At this late date I find myself without a Zorach for the New York State show and I do hope you can help me out. Syracuse University had agreed to lend the Head of Michelangelo, but I've just learned that this work as well as their Kuniyoshi had previously been promised elsewhere.

Do you still have Zorach's sculpture of a girl on a horse or of the cat which I recall seeing at your gallery? I enclose loan forms in the event that one of these or perhaps some other work that would not be too large could be made available.

I am still waiting to hear from Mr. Lane about the Sheeler and from Mrs. Spaeth about the Weber.

I am sorry to be bothering you at this time but I would appreciate hearing from you as soon as possible.

With best regards,

Sincerely yours,

Joseph S. Trovato

Enc.

P. S. I might add that I am not able to borrow the Institute's Zorach.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2
out under the big tree schmoozing.
(it can't be spelled like that!) We
were so sorry you weren't there
last summer, though, as we
probably told you, Bill's asthma
sent us rushing off to Cape
Cod in August.

We're having a gay time
here. This is a beautiful rather
unspoiled part of the coast
& the sea is the clearest
I've ever seen. It's like crystal,
and you can see the bottom
at 40 ft. as clearly as at 2'.
In Agnès, the vineyards
and truck gardens still go
right down to the water's
edge and the hills are
sparsely scattered with
houses. But oh, how it's changing!

Le Havardon, where we shop, is
a cheap Cannes. It mushroomed
up with high rise apartments
all along the beach and in
spite of the newness, it's petit
bourgeois in spirit and population.

We've been to the Musée
Foundation several times. Aside
from the Picassos and the
Calders, the art is inferior
but the building, the gardens
and the site, are feast for the
eyes. We love Saint Paul de Vence
anyway. It's such a picturesque
little place and if you get
there at lunch time the winding
streets are not cluttered with
tourists.

In fact, at this time of
the year lunch time is the
best time for driving, swimming

July 12, 1966

Miss Marjorie Ruben
The Pennsylvania Academy of the Fine Arts
Peale House
1811 Chestnut Street
Philadelphia, Pennsylvania 19103

Dear Miss Ruben:

In the absence of Mr. Rose, I am answering your letter.

As he will not return to the Gallery for another week or so
I will have to make a special trip to New York to have the
list made up so that it may reach you before the 1st of August.

In the list we will omit the triptych.

Sincerely yours,

RH:lyl

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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WESTERN UNION TELEGRAM

W. P. MARSHALL
CHAIRMAN OF THE BOARD

R. W. McFALL
PRESIDENT

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = (International)
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA123 (41)(35)CTB237

1966 JUN 20 PM 3 41

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MRS EDITH HALPERTLN THE DOWN TOWN GALLERY

465 PARK AVE NYK

MRS HALPERT, IF YOU CAN BEAR ANOTHER IMPOSITION WE WOULD LIKE TO HAVE A PARAGRAPH OF COMMENT ON THE SHOW YOU JUDGED USE AS INTRODUCTION TO CATALOG PLEASE WIRE COLLECT AS WE NEED THIS MATERIAL BEFORE MONDAY JULY 4TH. MANY THANKS

E R BLEICHER PEABODY COLLEGE ARTS DEPT

(34).

REPLY COLLECT 7/1/66

REGRET GALLERY CLOSED. MRS. HALPERT HAD LEFT ON VACATION.

TRACY MILLER DOWNTOWN GALLERY

SF1201 (R2-66)

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

MRS. JOHN FARRAR
18 EAST 86TH STREET
NEW YORK, N. Y. 10028

July 4 11th, 1966

Dear Mrs. Halpert:

I am enclosing the signed invoice, plus the receipt you gave me, so the beautiful Marin is yours. We part with this picture with a good deal of sorrow because we have lived with it happily for almost forty years.

Many thanks for your letter.

Yours sincerely,

Margaret Farrar

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

ART CENTER, Kalamazoo Institute of Arts, 314 South Park Street, Kalamazoo, Michigan

July 26, 1966

Mrs. Edith Halpert
Ritz Tower Hotel
Park Avenue and 57th Street
New York, New York

Dear Mrs. Halpert:

This is to confirm Mr. vanHook's telephone conversation with you. We plan to be in New York on Tuesday of next week, and we hope to see you around 10:00 or 11:00 in the morning.

I am very pleased that you have agreed to loan us a Stuart Davis and your William Harnett. I understand that there is a possibility that you would also have several suggestions for loans to make our "American Masters" exhibit complete.

We look forward to seeing you next week.

Sincerely,



Harry Greaver, Director
Art Center

HG/cak

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 30, 1966

Miss Susan D. Rannells, Exhibition Assistant
University Art Museum
University of California
Berkeley, California 94720

Dear Miss Rannells:

I am writing to ascertain whether or not you had received from Geoffrey Clements, 243 East 10th Street, New York City, eight photographs of each Pasoin painting or drawing we are lending for your exhibition to be held in November of 1966. These were ordered from Clements (our photographer) on June 9th with instructions to mail them directly to you.

I will appreciate a prompt reply as the Gallery is closing for the summer shortly. In any event, all mail will be forwarded to me at my summer home if the reply is somewhat delayed.

Sincerely yours,

EGH/tm

June 29, 1966

Mr. James Foster, Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Jim:

I just got word that my one-and-only great-niece and her brand-new husband, who have returned from one honeymoon trip, are planning to spend a week or so in Honolulu, with a trip to the outer islands, etc. Patsy - who is all of 21 - has an assignment from Scholastic Magazine, where she has been working on a part-time basis during her senior year at Barnard, of which she is now a graduate. She is to report for the Social Study Supplement in relation to the Hawaii trip and no doubt has some connections established. As a coincidence, her husband - Romano Vanderbes - had previously arranged to film a documentary for American Express. He too has his schedule planned. However, I am eager to have them meet the Fosters, about whom they have heard so much. Also, perhaps they can include the Academy in this reporting job.

You will find both youngsters most charming and because of their commitments I can assure you they will not get in your hair. Thus, I suggested that Romano (also known as Robert) phone you before they visit the museum so that they may make a specific date with you during their very short stay.

With fond regards to you and the family.

As ever,


EOH/tm

For to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 60 years after the date of sale.

Aloha means "Hello," "Goodbye," "Welcome," "Love," depending upon phrasing, but always recognized the world over and identifies beautiful Hawaii.

Dear Aunt Edith
We're working hard but having a wonderful time. Tomorrow we leave Honolulu for a two-week stay in the other islands. Hope all is well with you.
Love, Patsy

HAWAII
ONE DOLLAR
NOV 1938
AIR MAIL
THE ROBERTS COLOR PRODUCTION, BERKELEY 2, CALIF.



C624DA

Distributed by Movie Supply of Hawaii, Honolulu

least two days at the gallery as there is no one to take charge in my absence and there are many details which require immediate attention despite the fact that we are closed to the public until the 6th of September.

It is unfortunate that William Zorach was ill when you went to the trouble of travelling all the way to Maine. I have been in contact with his son consistently and am happy to report that Bill is mending rapidly - and as a matter of fact is back at work again. I was so happy that I could report a very important sale to him - a huge sculpture entitled "Mother and Child" just purchased by the Telfair Academy of Arts and Sciences in Savannah, Ga. This is a bronze of the original sculpture acquired by the Metropolitan Museum a good many years ago. What a joy it is for an artist to have continuity not only in his own development but also in recognition. He is represented in 60 museums throughout the country and in an enormous number of important collections with sales increasing constantly. Like Yousuf, whose fame has grown and grown throughout the years this is a rare experience for any creative artist as we all well know. After 40 years in the business of running a gallery and at a time of life when I really should retire - as I well deserve, I think - I am still starry eyed and must carry on. It has really been a great privilege to live this life within an area of creativity and people whom I so admire both the artists with whom I work and people whom I am privileged to meet.

Please let me know by mail or phone when you and Yousuf can visit with me in Connecticut. It will be a rare pleasure for me.

July 21, 1986

Mr. Vincent Artz
William Penn Memorial Museum
Harrisburg, Pennsylvania

Dear Mr. Artz,

X
Here is the list of Demuths we are lending to your show, complete
with sizes, dates (where known), media and insurance valuations.
Please note that none of the paintings is for sale, and also
the correct credit lines.

Our photographer will be in next Wednesday to make a color slide
of "Red Peppies", and we will get it and the remaining black-
and-white glossies to you as soon as possible thereafter.

Sincerely yours,

Howard Bess

PURDUE UNIVERSITY

DEPARTMENT OF ART AND DESIGN
LAFAYETTE, INDIANA 47907

July 29, 1966

Mr. Abraham Rattner
The Downtown Gallery
32 E. 51st Street
New York, N.Y.

Dear Mr. Rattner:

The Department of Art and Design at Purdue University is sponsoring an exhibition of small paintings November 1-30, 1966. Paintings are limited in size to 24" by 24". An announcement for the exhibition with other pertinent details is enclosed for your information.

The exhibition committee is inviting a small number of American painters to submit a painting for the show. This letter is to invite you to send a painting for the invited section of the exhibition. On this basis, of course, your work would not be subject to jury action nor would you pay an entrance fee. Your work would, however, be eligible for prize awards if you would like it to be considered. A minimum of \$1200 will be given in purchase awards for the Purdue University collection of fine art.

A postcard is enclosed for your convenience in responding to this invitation. If you can participate, we will be in touch with you about details of dates, sale of your work, etc. We hope you will be able to join us in this venture.

Sincerely yours,

Arne Kvaalen

Arne K. Kvaalen, Chairman
MAX 24:66
Department of Art and Design

AKK:tab

encl - 2

Card sent indicating
"Yes" 8/4/66



July 22, 1966

Exh. out

Mrs. Marjorie Ruben
The Pennsylvania Academy of the Fine Arts
Peale House
1811 Chestnut Street
Philadelphia, Pennsylvania 19103

Dear Mrs. Ruben,

After typing up your address I see that I have very little space left for business, so I will be short.

Here is your list, minus prices and insurance valuations, etc., which will be sent you on our regular consignment form sometime in August.

Do you want photos? If so, how many and when?

You will notice that I did not include the 2 sculptures. I was told by Mrs. Rattner that the large piece is being cast, but she and Mr. Rattner are now in Europe, and I have no way of finding out if it will be ready in time for your show. To exhibit the small one by itself would be more confusing than enlightening. Perhaps you could omit them from the catalogue, and if they are available, display them with labels.

Have a marvellous time in Europe.

Sincerely yours,

Howard Ross

↓ ↓
Mrs. Yousuf Karsh
"Little Wings"
Prescott Highway
Ottawa, Canada

July 9, 1966
Saturday afternoon

Edith, dear,

Under separate cover today, I am sending you the book I promised called "Secret of the Hittites." And the most extraordinary aspect of the Hittite art, which you saw in the Sultan's palace, is that it is supposed to represent, not the flowering of the Hittite style when the civilization was at its height, but a provincial, distilled, highly watered-down art form. The whole decipherment of the Hittite hieroglyphics and the fact that the Hittites were so very powerful in the ancient world were not known until recently, and they gave to the world the first political treaty, which, un-Orient-like, granted amnesty to political prisoners, the first somewhat introspective autobiography of a ruler, and a rather remarkable supplication to their gods to relieve them of the plague ~~with~~ whose "the sins of the fathers are visited on the sons" somehow found its way into the Old Testament. I hope you enjoy reading it amid the beauty and quiet of your Connecticut home.

Every time I think of our dinner and those waiters (second act of a French farce filtered down to the Second Avenue Theatre with an audience who had long moved out of the neighborhood--but not really!) I chuckle to myself. It was funny, but very sad in a way for the people who live there and mistake obsequious behavior for the true spirit of gracious service. But even that added to the fun of the evening with you, but it hurt me to see those absolutely fantastic art objects of yours wrapped in paper, unable to bring pleasure to those who love them. Somehow, I have the childish animistic feeling that if these objects are not out and admired, they, themselves, are dying inside of themselves, because to hide what ~~somebody~~ ^{one created} created out of his inner necessity to me, (more than a breach ~~by~~ some religious dogma) is sacrilegious. I know you feel the same way. I can remember when I was working my way through Antioch College, and every eight weeks and every twelve weeks I would "schlep" by old foot locker back and forth between campus and the "co-op job" arranged by the college, and I could hardly wait to set up my "home" -- to take out my few little prints and books and my one "real antique", a Roman oil lamp which some idiot landlady was about to consign to the trash basket and which I rescued. When all the "works of art" were about me, only then could I really begin to "live" there, and it struck me so forcefully how the absolutely superb works you had collected outshone the unpainted walls and made very insignificant the ~~walls~~ ^{walls} which some South American diplomat had tried to hide.

Yousuf has probably written you how we went all the way up to Maine to photograph William Zorach, only to learn, from his gardener from whom we chanced to ask final directions, that he had been hospitalized with a coronary the night before! We went to the house to say a few words to Mrs. Zorach, and the first thing I saw struck me as very poignant--Zorach's unfinished "Wisdom of Solomon" standing in the garden, and the feeling around his little studio that he would be back in just a minute. But Mrs. Zorach assured us that he would be back at work in three weeks, and I hope to God he is. As you know, I was very taken with the house and the location, and the utility of the Adair and

for publishing information regarding sales transactions. senders are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

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June 29, 1966

Mr. Lewis Cabot
John P. Chase Co.
535 Boylston Street
Boston, Mass. 02115

Dear Mr. Cabot:

It has been quite a time since your last visit and I was thinking of you when someone arrived with a painting by John Marin which, naturally, I recognized immediately. This was TUNK MOUNTAINS, dated 1952, which you purchased in January 1961.

With all the theft that is going on these days, I thought it would be a good idea to let you know that it is now being offered for sale. On the other hand, if you disposed of it, there is nothing to worry about. However, if you are planning to dispose of the other Marin and/or the O'Keeffe, we would appreciate the courtesy of first refusal, as we do not like to have work by our artists being offered all over town by other dealers.

May I hear from you? My best regards.

Sincerely yours,

EOH/tm

July 27, 1966

Mr. Charles Buckley
City Art Museum of St. Louis
St. Louis, Missouri 63105

Dear Charles:

The Sheeler painting was shipped to you some time ago but inadvertently the enclosed had been removed in the packing. It occurred to me that you might want this as part of the provenance despite the difference in price listed on the Whitney Studio Club label. As you know the Club was functioning long before the museum was established and no doubt the painting was exhibited there while the artist occupied a floor in the same building. As you will note the address in his handwriting. All this was considerably before 1930 although the museum was established and was probably shown directly after he completed the painting. In any event I thought you would like this as a record, to be attached to the back of the painting.

I am in New York for a few days every week breaking up my annual vacation but there seems to be no other alternative as it is practically impossible to get replacements for the help I have on vacation. Such is life in this part of the world including Connecticut.

I hope you are having a more pleasant summer and look forward to seeing you early in the fall when we reopen. Meanwhile my fond regards.

As ever,

EGH:eab

C. ELMER MOORE
410 SUSSEX AVE.
SEAFORD, DELAWARE

P.O. Box 187
19973

June 28, 1966

Mrs. Edith Gregor Halpert, Director
Downtown Gallery,
465 Park Avenue,
New York, N. Y.

Dear Mrs. Halpert:

Your answer to my letter of January 6th was received on Saturday. I do not expect to be in New York before the 30th and so will have to get in touch with you when you open in the fall.

I do still have the lithograph of Max Weber's BALCONY and several others and the woodcuts but I do not believe a photograph would be satisfactory of them.

Thank you for your interest and I will get in touch with you again.

Sincerely,

Marion D. Moore

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The publisher is responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Proctor to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

W.R. KEATING & COMPANY, INC.

REF.# 85836

ENTRY

FRAME VALUE

RATE OF DUTY

FOR ACCOUNT OF THE DOWNTOWN GALLERY

July 22, 1966

Mr. Richard E. Leet, Director
Charles H. MacNider Museum
303 Second Street South East
Mason City, Iowa 50401

Dear Mr. Leet,

Thank you for your inquiry of July 8th.

Yes, The Downtown Gallery continues to have a large and representative collection of works by John Marin. Mrs. Halpert is away for the summer, but when she returns we will send you a selection of photos, together with the information you require.

Sincerely yours,

Howard Rosenberg

not to publishing information regarding sales transactions, members are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Pl enter debit & credit

THE CHASE MANHATTAN BANK

National Association

1 Chase Manhattan Plaza, New York, New York 10015

IN REPLYING PLEASE REFER TO

July 12, 1966

4-673-LV

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

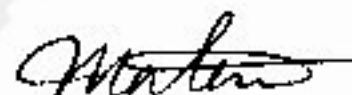
The Downtown Gallery

I refer to your letter of July 1, addressed to Mr. George Hunger and the advice of debit in the amount of \$56.17.

I am returning this advice to you for your records so that you can reconcile them with the entry which will appear on your checking account statement since the charge has already been posted. However, I am also enclosing an advice of credit which covers a partial reimbursement of the original charge. This means that the debit for our custody fee is only \$28. This amount represents \$25 which our Revenue Department neglected to charge for a six months period from June 1965 to December 1965. There was one activity during that period for which we added our normal fee of \$3.

As you probably know, our yearly minimum custody fee for the above account is \$50 which is charged at the rate of \$25 every six months plus \$3 for each activity that takes place during those six months. An activity usually involves the receipt or delivery of securities or a redemption and maturity, among other things.

Yours very truly,



Harry F. Tatem
Custody Officer

S38603
cjt
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 14, 1966

Miss Florence Eldridge
Mc-Graw-Hill Book Company
Hightstown, New Jersey 08520

Dear Miss Eldridge:

Your letter and duplicate invoice were forwarded to my summer home as the Gallery is closed during the summer months of July and August.

Your invoice dated May 12, 1966 addressed to 32 East 51st Street, indicates that the book referred to therein was shipped to The Downtown Gallery at 204 Broadway (note your invoice No. 3834887) which is rather strange, needless to say. I checked with Mr. Miller through whom all orders clear and he has no knowledge whatsoever of an order for the book by Beveridge. There must be some strange error involved and I am therefore returning the duplicate invoice with the hope that you will remove this charge from your books so that no further correspondence on our part will be necessitated.

Sincerely yours,

BH:lxl

Ken Fitzgerald
19 Hickory Hill Rd.
Tappan, N.Y.
10983

July 28, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert,

Thank you very much for your letter and interest
in my weathervanes and whirligigs project.

I certainly look forward to examining your files.
Your museum clients have been most kind in allowing me
to use material in their collections.

As for a time and date, perhaps you would care to
set it. My own schedule is flexible and, since will be
coming to New York, perhaps you might care to make it
co-incident with a trip you would be making anyway. I
can be at your door anytime from 8:30 a.m. on and any
day of the week. I would have called you, at your home
in Connecticut, to make an appointment but your phone
number was omitted from the letter. Therefore, to save
back and forth letters, suggest you set the time.

Sincerely,

Ken Fitzgerald

whirligigs

evelyn g. praeger

INTERIORS

115 KITCHAM'S ROAD

STOSSET, L. I., N. Y.

WELL 1-8249

July 2, 1966

Dear Edith:

I received your letter of June 30th today and was terribly sorry to hear of your illness. I sincerely hope that the surgeon will find a great improvement in your health. Try to take it easy and really relax.

As far as our balance is concerned both Lew & myself are ^{very} upset, but during the last year we were hit with much family illness, and extraordinary expenses which kept us rather broke.

We are just running off for a much needed rest and have made arrangements to liquidate the entire amount due in the early part of September.

We saw the Bergers the other night and they like ourselves
(over)

Honolulu Academy of Arts

800 SOUTH BERETANIA STREET, HONOLULU, HAWAII 96814. TELEPHONE 523-6553

25 July

Dear Editor -

Your relatives have been elusive, but
we hope to see them on their return to
Honolulu early in August. They probably
don't look forward to old cold-shouldered
ex-museum directors, but we want to
get a look at them, so we will
keep pestering them.

Happy summer!

Waka,

Bob Griffing

July 22, 1966

Mr. Charles Van Hook
Institute of Arts
314 South Park Street
Kalamazoo, Michigan

Dear Mr. Van Hook,

Mrs. Halpert is out of town, but I have a memo from her concerning a show planned by the Institute, to open on September 14th. Apparently you would like to borrow Harnett's "Colossal Luck" and something by Stuart Davis — is this correct? You know, I assume, that the gallery is closed until after Labor Day, and that during this period Mrs. Halpert will be out of town a good deal of the time. Do you plan to come to New York to complete your selections? If so, when?

Could you enlighten me generally?

Sincerely yours,

Howard Rosenberg

July 25, 1966

Mr. Joseph C. Sloane
Auckland Art Center
The University of North Carolina
Chapel Hill, North Carolina 27514

Dear Mr. Sloane,

I have in hand your letter to Mrs. Halpert of June 24th, concerning a lecture she will give at the Auckland Art Center.

Mrs. Halpert is away for the summer, but she is presently shaping up her schedule for the 1966-67 season. If you would tell me the date of the lecture I could pass it on to her and avoid any possible future conflict in scheduling.

Sincerely yours,

Howard Rose

(Sent card 1/27)



July 23

Dear Mrs. Helmut -

You mentioned you would
like a photo of the Kuniyoshi
George and Sidney Perutz had
purchased from the Fleischman.
So I'm enclosing one - though it's
not terribly good.

It was in the University of
Arizona exhibition in 1964 - called
"Growing Plants" - 1922 - Pen and
India ink on paper 11 5/8 x 8 7/8."

I so enjoyed meeting you
and will look forward to
seeing the Doves when you
return.

My best wishes for a very
pleasant holiday. Sincerely,

Ernie Kears

131 East 36th St
NYC

July 27, 1986

Mr. A. John Rich
383 Pinebrook Blvd.
New Rochelle, New York

Dear Mr. Rich,

Because of the filmy nature of the medium, we generally do
not have water colors photographed; even the more brilliant
of them come out pale and indistinct. In other words, I
would if I could but I can't.

September evidently seems further away to you than it does to
me. One consolation of the gallery being shut tight is that
the Dove water colors that are here now will still be here then,
when I hope to see you.

Sincerely yours,

Howard Ross

985 PINEBROOK BLVD
NEW ROCHELLE, N.Y.
July 20, 1966

DEAR Mr. Halpert,

My wife and I have become very interested in purchasing a watercolor by ARTHUR DORE but do not have any idea if it is at all financially possible for us to consider it more than just a strong desire. Could you tell us an approximate price range for his works that you now have available? We certainly would appreciate any information that would help us in making

The setting is in Moray - and by the way Moray
 is still unwell - if you hear of any one wanting
 a house - it is late evening - I am sitting on the
 screened porch - using a lamp - my record player
 going - in more than 2/3 room - a peace and quiet
 that is soothing - kind - and relaxing. Keep well
 & ditto - rest rest - Very Congratulation about Patry.
 Wish them health and many good years

TWIN TWIN
 AEROCGRAMME

Mrs. Edith Halpern
 Eden Hill
 New Town

TWIN TWIN
 PAR AVION

New Town
 Connecticut
 22.5.59.

EXPERIENCE BENDER - 11/11/59

Helen L. Lerman
 Twin Hill
 New Town

On aerogramme, write and an object of the message sent through the air & give letter - avion
 An aerogramme containing any enclosure will be sent at normal - letter rate.



together. Is the Talley closet for the Lerman -
 How is Howard working out - and the Rattran
 how are they and where - Remember me to them
 and other friends - Keep well - Enjoy your
 New Town to its fullest - Give it a chance to
 rest you - re fuel you - give you strength -
 Just give it a chance - It will do all the work.



JEFFERSON GALLERY

7917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA
92037

Page 2

There was certainly a high level of quality offered in the exhibit from you. The Marin for example, were finer than almost any of those in the recent Marin-Hartley exhibit at the La Jolla Museum. The Webers, Zorachs, Doves, all extremely fine and certainly collector and museum types. I couldn't budge even Earle Grant this time and thats unusual.

Well, hell, this all sounds like a bunch of poor excuses and even as I sit here, I cannot put my finger on any one or number of reasons that would shed any more light.

As I told Tracy, we, too, are closing for the summer but that there are a few works from that exhibit we hope to place in the Fall. Those efforts will be continued - not only do I want the sales but I am of the firm opinion the local Museums need representative works by these artists. Like Avis - "we try harder".

With my very best regards and sincere appreciation
I am

Sincerely yours,

J. Thomas Jefferson

JTJ:jn



TAMARIND LITHOGRAPHY WORKSHOP, INC. 1119 N. Tamarind Avenue, Los Angeles, California 90038

Revised July 1966

TAMARIND PRINT TERMINOLOGY

Every Tamarind lithograph carries the artist's signature, usually on the face of the print, but on rare occasions on the back. In addition, there may be a title, a date, and one or more of the following phrases to indicate the nature of the print and its sequence in the edition, as follows:

TRIAL PROOF

When the artist finishes drawing his stone or zinc or aluminum plate, his artisan-printer processes it chemically and pulls some trial proofs on ordinary pulp papers. If the artist likes these trial proofs, the printer will pull an impression on the fine paper on which the edition is to be printed. If THAT impression is satisfactory (it, too, is a trial proof), the printer tries to pull another of equal quality.

As soon as the printer can produce another impression of stabilized quality on the fine paper, the printing of the edition is ready to take place. All proofs that have been pulled up to this point are trial proofs, intended to adjust pressure, improve inking, and verify registry under stabilized circumstances.

Thus TRIAL PROOFS are impressions pulled during the attempt to stabilize the image technically and esthetically. They often will show color changes and drawing corrections.

At Tamarind two trial proofs are preserved and the rest are destroyed unless significant corrections in drawing suggest that the proof should be preserved. In multi-color prints, however, one trial proof for each color beyond the first color is preserved. Thus, a four-color print could, in principle, have five trial proofs extant, a six-stone print could have seven.

(See NOTE p. 4 for discussion of "trial proof" versus "state".)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 30, 1966

Mr. Charles A. Bauer
Perkins Road - Woodbridge
New Haven 15, Connecticut

Dear Mr. Bauer:

Many thanks for your prompt reply.

Naturally, I agree with you that you chose excellent examples by equally excellent artists and have been generous about lending your paintings when they were requested for exhibitions.

If and when you should be tempted to dispose of these paintings, I am listing below the prices you paid and the prices I am prepared to offer.

Spencer SOUTH NORWALK	Paid \$225. Offer \$900.
Sheeler CATWALK	Paid 2200. Offer \$4500.
Marin A COMPOSING, CAPE SPLIT	Paid 1200. Offer \$

Although the Gallery will be closed during July and August, all mail sent to the above address will be forwarded to my summer home.

Best regards.

Sincerely yours,

EGH/tm

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PEALE HOUSE

1811 CHESTNUT STREET PHILADELPHIA 19103 GALLERY TELEPHONE: LOcust 4-0221

Frank T. Howard, President

Alfred Zautzinger, Vice President

C. Newbold Taylor, Treasurer

Joseph T. Fraser, Jr., Director and Secretary

June 30, 1966

Mr. Howard Rose
Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mr. Rose:

I have been thinking about the Rattners that we've selected for our show and I'm afraid that in my enthusiasm for so many of them I asked for more than we can hang without crowding. As I think about them it seems that it would be best to eliminate the large triptych because of the kind of space that it would demand to do it justice.

I would appreciate it very much if you could send me the list of titles and sizes soon as well as dates since I'll be away during the month of August and could probably work on the catalogue now and get it to the printer before I go on my vacation.

Thank you very much for your help and have a good summer.

Sincerely,

Marjorie Ruben

Marjorie Ruben

For your information the dates of the show are September 21st thru October 30th.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CANCELLATION
PROOF (cont'd)

limiting of the edition. Then the stone or plate is regrained. The CANCELLATION PROOF, property of the artist, sometimes is made the subject of improvisation in the act of cancellation. Often these are quite beautiful. Cancellation proofs are sought after by some collectors because of their uniqueness.

PRESENTATION
PROOF

Sometimes an artist develops a close working relationship with a member of the Tamarind staff, and would like to present this person an impression of a given work. Such impressions are called PRESENTATION PROOFS and must be requisitioned in writing in advance of the pulling of the edition. Presentation proofs are elective with the artist and usually carry the name of the recipient. The artist may not strike more than six such proofs during his stay at Tamarind. The six may be one from each of six editions or six of a single edition. They may not be presented to printers who already have earned a B.A.T. from the artist. These presentation proofs are a Tamarind custom and this custom probably does not exist outside our atelier.

TAMARIND NUMBER

Inscribed on the back of every Tamarind print, above the drystamps, is a number which corresponds to the Tamarind documentation records and provides for rapid identification of any Tamarind print. This number is assigned to the print as soon as the artist begins his drawing on the stone or metal plate, and records are kept of these numbers under each artist's name, as well as consecutively. Although most artists title their prints, these Tamarind numbers frequently provide the only means to identify untitled prints.

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

SKOWHEGAN, MAINE 04976

TEL. 207-474-9345

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July 18, 1966

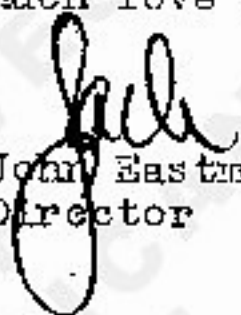
Dear Edith:

It was good to hear from you and we all look forward to your being with us next month.

In the Benefit the artists are doing various things. Most will be paid for what sells, less a commission. However, many because of wanting to do all they can for the School are giving us 100% if their work sells.

There are many of our alumni who want to help and have wanted to give for some time but did not have the cash to spare who are now delighted to be able to give 100% of a sale.

Much love from all of us,


John Eastman, Jr.
Director

July 1, 1966

TelAnserPhone
224 East 38th Street
New York, New York 10016

Dear Sirs:

Confirming our instructions on the telephone, for the first two weeks of your service, we would like duplicate sets of messages sent - one to Mrs. Edith Halpert, Eden Hill Road, Newtown, Connecticut and a carbon copy here to 465 Park Avenue, the latter envelope to be marked DO NOT FORWARD.

For those callers who ask when the Gallery will be open again to the public, the date is September 6th. The names with which you should be familiar - in addition to Mrs. Halpert - are Tracy Miller and Howard Rose.

Thank you for your attention. Incidentally, a check was mailed to you yesterday.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

following statistics:

Title: Berkshire Landscape

Year: 1925

Artist: John Marin

It is part of the
"An American Place Collection"

Medium: Watercolor

Size: 19" by 15"

Inherited from Andrew Drott

If you deem it necessary,
we would be glad to bring
the painting to your gallery.
Enclosed is a self-addressed

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

June 29, 1966

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

As you will recall, Tracy Miller gave us a check as a Christmas present for you which was to be used for the purchase of a work of art. Since it seemed unlikely that we will easily locate a work at that price, I asked Mrs. Heck to select some good prints from your gallery. From these we have chosen, Branches of Water or Desire by Ben Shahn, and have augmented Tracy's check with another on the Mary E. Maxwell Fund.

Cordially,



Director

Enclosures: (2) Checks in the amounts of \$50 and \$62.50

HW:wck

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Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK 19, N. Y.

July 27, 1966

Mr. Howard Rose
The Downtown Gallery
165 Park Avenue
New York, New York 10022

Dear Mr. Rose:

Many thanks for sending us the three photographs
of John Marin drawings. Will you please, also,
express our thanks to Mrs. Halper for her never-
failing cooperation.

Yours sincerely,


(Mrs.) Barbara Adler

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(1/2 Page)

TWENTIETH CENTURY

ARTISTS

GALLERY

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Chicago, Illinois

(1/4 Page)

COMPLIMENTS

OF

A

FRIEND

(1/8 Page)

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New York 10021

TR 1-9875

(1/8 Page)

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OUTSIDE EXAMINATION
THE DOWNTOWN GALLERY

DATE 6/29/66
REF. NO. 5836

WE ARE ATTACHING COPY OF INVOICE/AND OR FORM # 253 ON

1 CS DRAWINGS & PRINTS MARKED 1

WHICH ARRIVED VIA PAA PL#726 FLT#101 ON 6/26/66

FOR ACCOUNT OF YOURSELVES

TO EXPEDITE THE CUSTOMS EXAMINATION AND RELEASE PLEASE ATTACH
THE TRANSFER TICKET (LEFT BY TRUCKMAN) TO THIS INVOICE AND PRESENT
TO EXAMINER WHEN HE ARRIVES. (

FAITHFULLY YOURS,

W. R. KEATING & COMPANY, INC.

IMPORT DEPARTMENT

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July 27, 1966

The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Gentlemen:

It has come to my attention that you sent a telegram to Mr. Arch Leean of the St. Olaf College Art Department on July 18, 1966, which, I fear, has not received the proper attention. Mr. Leean is away from the campus for a few weeks and that is the reason for the delay in acknowledgement.

Your telegram refers to six prints which were missing from the Shahn exhibit that was returned to you on or about July 18. I have been informed by another member of the Art Department that these prints have been sold and that payment will be forthcoming as soon as we can clarify the matter with Mr. Leean. I would suggest that you forward a statement to us covering these six prints and we will then process the invoice for payment.

With reference to the print that was damaged in shipment, we do have insurance covering exhibits of this type that are present on our campus. I have been informed that all of the items in this exhibit left the campus in good condition. Therefore, I assume that this was damaged in transit. We have referred the matter to our insurance company and they would like to have an adjustor from their New York office call on you to determine the responsibility for this damage. Please let me know the name of an individual in your firm for our insurance company to contact and we will make the necessary arrangements through our local carrier.

I am sure that this will work out satisfactorily for everyone concerned and I will be waiting to hear from you for the information I have requested.

Sincerely yours,

Stanley D. Ness
Vice President and Treasurer

SLN/efk

cc: H. J. Stokes
Charles Sexton Co.

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July 4, 1966

Dear Edith,

This is one of the new paintings for your show, part of the "Fall River Legend Series". This one he calls "Lizzie's Dream". This is a mixed media - the lower part (portrait of Lizzie) is pastel. He will have oils on this theme too.

Thank you for your wonderful letter - I do hope you are feeling better! - Morris was so happy to hear from you. He is looking well - and doing fine work - I'm sure you will be pleased.

We are working hard but thriving.

Lots of love -

Joan

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UNIVERSITY OF CALIFORNIA, BERKELEY

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SANTA BARBARA • SANTA CRUZ

OFFICE OF THE DIRECTOR
UNIVERSITY ART MUSEUM

BERKELEY, CALIFORNIA 94720

July 14, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Mr. Freudenheim has asked me to write to you concerning the two statements by Henry McBride and Helger Cahill that were included in your catalogue of the Downtown Gallery Memorial Exhibition in 1931 (see enclosed copy). He feels that these selections are so worthwhile that we would like to include them in our Fascia exhibition catalogue.

Would it be possible for you to give us the permission to reprint these statements in our catalogue or could you tell us how to go about obtaining it?

Thank you for your assistance and we look forward to hearing from you soon.


Sincerely,

Susan D. Rannells

Susan D. Rannells
Exhibition Assistant

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

7/22/66
Dear Edith - Right now we're on a
boat going from Barcelona to
Naples - 2 days and nights -
very relaxing and fattening with
good Italian food. From Naples
we drive to Positano - then Rome
for a few days and finally to
London - until the 14th of August -
then home. See you soon. Much
love from us both -
Tade & Jane



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New York, New York
U.S.A.

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Impreso en España - Printed in Spain
Dep. Legal: B-154-12

July 25, 1966

The Stern King Art Center
Old Pleasant Hill Road
Mountainville, New York

Gentlemen,

Thank you for the catalogue of your drawing show.

The Shahn item puzzles me. I of course know the silkscreen of this subject, but have never, until now, heard of the ink drawing, which from the catalogue illustration exactly duplicates the silkscreen. Is this the case? — or are you by accident showing the silkscreen print?

Sincerely yours,

Howard Rose

Ken Fitzgerald
19 Hickory Hill Rd.
Tappan, N.Y.
10983

July 12, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert,

In doing research for a book "Weathervanes and Whirligigs" (to be published in 1967) I noted a number of references to your substantial efforts in promoting an awareness of American folk art.

This awareness is now such that books, such as mine, dealing with only one aspect of the field, now have an audience. I would like very much to include material from your personal collection in the book.

All of the illustrations will be drawings like the style sheet enclosed. The basis for the drawings is a number of photographs I have bought, borrowed or taken myself. Many have been made in the homes of private collectors with no more disturbance than the imposition of my presence for a few minutes. (I use fast film and available light to make candid shots).

Should you be interested in my project I can make the photos at any time suitable to yourself. Or, perhaps as a result of your gallery associations you may have some I might borrow for a few days.

Sincerely,

Ken Fitzgerald

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A. Edward Spade

A. Edward Spade • President

Barry Spade • V. President

ARTCRAFT

LIGHTING COMPANY INCORPORATED

49 Bartlett Street, Brooklyn, N.Y. 11206 • Phone (212) 387-1899

July 22, 1966

Gentlemen:

We are pleased to announce that Artcraft Lighting Company, Inc. is now under new ownership and management.

Due to internal problems prior to the change in management, Artcraft was not operating in the manner to which you had become accustomed. The decks are clear now and we are ready to move ahead.

Artcraft is associated with Sunlight Reflector Corp., who have been custom lighting fixture manufacturers for more than 30 years. Their combined experience and know-how are at your complete disposal. Our factory located at 49 Bartlett Street, Brooklyn, N. Y. is a well equipped modern plant. Your orders will be processed promptly, efficiently, and delivery made to you with dispatch.

We look forward to serving you.

Sincerely yours,

Artcraft Lighting Co., Inc.

A. Edward Spade

A. Edward Spade
President

AES;fh

THE SHELDON SWOPE ART GALLERY
25 South Seventh Street
TERRE HAUTE, INDIANA 47801
CRAWFORD 2180

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Howard E. Wooden, Director

July 22, 1966

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I am planning on being in New York for several days early next week and am most anxious to meet you and discuss plans for a "Collector's Choice" exhibit which I hope to schedule here at the Swope Gallery for next fall.

If my plans materialize, I should arrive in New York on Sunday evening and shall phone you on Monday morning, July 25, for an appointment.

Sincerely yours,


Howard E. Wooden
Director

HEW/rw

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

FJ
July 27, 1966

Mr. Herbert C. Lee
210 South Street
Boston 11, Mass.

Dear Mr. Lee:

You were most cooperative in filling out forms, etc. as well as in returning the Pattison sculpture to us for repair.

The company finally convinced the top man in the field to take over on the repairs of several objects - largely American folk art - which needed fixing and he did a superb job in making all the necessary repairs including several rather complicated ones and I defy anyone to discover the specific spot.

Pattison's "Meeting in a Dark Place" is ready for return to you at your convenience. This time we will have the delivery made by Boston Truck which does not kick the crates around as they have been doing during the past few years despite the fact that all the galleries and museums have been making a terrible fuss about their carelessness.

I came to town especially this morning to check on the sculptures and am completely delighted with the results. Won't you please let me know when it will be most convenient for you to accept delivery so that I may make the necessary arrangements with Boston Truck which has worked with us for many years.

I hope that you and Mrs. Lee are having a very pleasant summer. Perhaps on one of your trips to New York you could stop off in Newtown, Conn. where I have my summer home and spend five days a week there devoting Monday and Tuesday to gallery affairs which require attention. My telephone number there is 203-426-4508. The house is pre-Revolutionary and

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CARSON, LUNDIN & SHAW ARCHITECTS
425 PARK AVENUE NEW YORK 22

ROBERT CARSON
1960
EARL H. LUNDIN
ARVIN SHAW (II)
WILLIAM B. HELLER

PLAZA 4-1040

July 26, 1966

Mrs. Edith Gregor Halpert,
Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Enclosed please find a copy of a letter from Mr. Lee Schoen dated July 22, in which he indicates that he is now prepared to request an amended or temporary Certificate of Occupancy for the basement level which you occupy along with Charles of the Ritz.

As I had previously advised you, the alteration work in Charles of the Ritz held up this amended or temporary certificate. I trust that he will be able to obtain the certificate and ask, by a copy of this letter to him, that he advise us when he has been able to obtain it.

Trusting you have a good summer and I will see you shortly.

Best regards,

Sincerely yours,

Bill

William B. Heller

/rn
Enclosure

cc: Mr. Lee Schoen

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June 30, 1966

Mr. Robert Doty
New York State Council on the Arts
250 West 57th Street
New York, New York 10019

Dear Mr. Doty:

This morning, someone brought in a painting, which I think would be a remarkable addition to the Governor's Mansion or any other important official building in Albany, New York.

This is one of the very few examples extant - and, as a matter of fact, the very first one offered to me during these many, many years. The artist is Thomas Kirby Van Zant, a native of Albany, whose dates are 1814-1886. The painting is on solid wood panel, 24 by 41", and is dated September, 1832. The original frame has fortunately been preserved.

The title is MAZEPPA and is based on a poem by Byron, published in 1830. A Currier print was made after this painting and was evidently quite popular in its time.

As I mentioned during our telephone conversation, we are closing for the summer on Friday, July 1st and I will be here until then. In addition, I may come in occasionally during July and August, but have not set up my schedule as yet. However, I prefer to have you see it before I leave, as I doubt whether I can keep the painting in my possession for any length of time. Should you wish to see the photograph - in the event that you can't make it - I can mail it to you. In any event, please phone me upon receipt of this letter, as I have someone else in mind for the painting if you do not agree that it would be a great acquisition.

Sincerely yours,

EGH/tm

P.S. I did give you the price on the painting by Shahn, ATOMIC TABLE, which is listed at \$9500.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE

UNIVERSITY ART MUSEUM

July 20, 1966

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

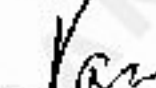
Dear Mrs. Halpert:

Although we have not yet received the New Mexico Marin, our Acquisitions Committee is enthusiastic about this work, and we feel sure that we can have sufficient funds from outside patrons to pay for it in the early fall. Hope this arrangement is satisfactory to you.

You will recall that I asked you to secure for our Archives of New Mexico Art photographs of the two 16 x 20" Stuart Davis oils that recently came to light. These are the angular figure paintings called INDIAN FAMILY and, I believe, MEXICAN FAMILY.

I am enclosing an outline of Van Zandt's history. I look forward to hearing from you regarding the interest of people in Albany in this work.

Very sincerely yours,


Van Deren Coke

VDC:eb
enc.



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**NEW BRITAIN MUSEUM OF
AMERICAN ART**

CHARLES B. FERGUSON
DIRECTOR

MRS. LOIS L. ICE
ASSISTANT DIRECTOR

July 28, 1966

Mrs. Edith Halpert
c/o Downtown Gallery
465 Park Ave.
New York, N. Y.

Dear Mrs. Halpert:

Edward Steichen, dean of American photography, is having an exhibition of his work here at the New Britain Museum next November. The show has the double purpose of not only presenting the great photographs of Mr. Steichen but also will include a number of American paintings. Our focus will be on creativity as explored and revealed by the artist-photographer and the painting artist. The observer will have the challenge and stimulus of discovering similarities of philosophic approach and will be able to form personal analyses.

It would be trite to juxtapose paintings and photographs with obvious surface similarities. In order to provide a less mechanical and more probing analysis of deeper content, I am endeavoring to borrow a carefully selected group of American paintings which will be part of the overall exhibit. A catalogue will be printed. The following works are requested for loan: FROM THE PLAINS No. 1, 1953 and THE WAVE, both by Georgia O'Keeffe and also the loan of an Arthur G. Dove similar to "Plant Forms" which is in the Whitney Museum of American Art.

I would appreciate an informal statement at this time of the availability of these paintings. Loan forms will be mailed at a later date. The Steichen show, tentatively called THE INNERMOST EYE will open with a preview on Friday, November 4, 1966 and continue through Sunday, November 27, 1966. The New Britain Museum will of course cover all expenses involved in shipment and insurance.

I sincerely apologize for disturbing your vacation but the early November opening of the Steichen show is

rior to publishing information regarding sales transactions, securities are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or another is living, it can be assumed that the information is published 60 years after the date of sale.

to buy my spare need of bread - I don't even buy my Cognac there any more - for I found a delicious Israeli brand, made for export only and it is nice and cheap - \$4.25 a bottle. Living in Israel is not exactly cheap - - and certainly not for an American - the prices go up, up - when they quote an American - . But I am very very comfortable - I have enjoyed the neighboring beaches so very much - - it takes me out of the studies - but -



ת"י
AÉROGRAMME

Mrs. Edith Wolpert
Ritz Tower
465 Park Ave.
New York 10022
U.S.A.

ת"י
PAR AVION

הפס
שלישי

EXPÉDITEUR - SENDER - משלוח

Mrs. Helen Wolpert

10022

Israel

אנא
L'aérogamme contenant un objet quelconque sera envoyée au tarif lettre-avion.
An aerogramme containing any enclosure will be sent at airmail letter rate.

הפס
רביעי

I can't resist the pull to them. I have done no sight seeing what so ever - none - not even to Tel-Aviv - I go to Haifa just to the bank - and when there - to buy some fresh fish - and home - again - Perhaps by the time you come - I will be ready to do a few things. I finally felt up to seeing Paul Katz and wrote him to spend a few days - on the beach - and even suggested I would bring him in and not making a back road as the Village Artist wouldn't know him. His secretary wrote to say he is now in the States. I have such nice things about your friend Sandberg or what ever his name is - I wish he would come over - My love - but we know when you

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97
36 NORTH MAIN STREET
GLOVERSVILLE, N. Y.

120758

June 30, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
Ritz Towers
New York City

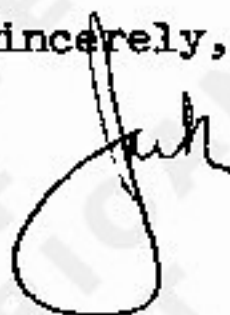
Dear Edith:

I have your letter of June 23 and hope that you avail yourself of a restful summer which you well deserve.

I have not sent you a bill because I felt we should await the final examination of your returns for the years in which we were involved. This included the final returns for the 32 East 51st Street Corp. as well as the 1964 returns for you personally. When everything is cleared away in connection with these years, we will see that you are billed to your satisfaction.

Looking forward to seeing you soon and with kindest regards, I am

Sincerely,



JS:KB

PRINTER'S EXPERIMENTAL PROOF

1/20 through 20/20
(or more)

PROGRESSIVE PROOF
(A, AB, ABC, ABCD,
etc.)

COLOR SEPARATIONS
(stone or zinc 1,
2, 3, 4, etc.)

ARTIST'S PROOF

(See preceding paragraph on EXPERIMENTAL PROOF.)

Consecutively numbered impressions comprise the artist's edition. Most Tamarind prints exist in editions of twenty: occasionally an artist elects to print fewer or more. The bottom number always indicates the size of the edition, and the top number indicates the sequence in which the impressions were signed.

Occasionally Tamarind elects to document a multi-stone print by pulling progressive impressions of the colors. Thus a four-stone progressive series would be an impression of Stone A; Stone A + B; Stone A + B + C; and a final impression of all four together. These are signed PROGRESSIVE PROOF - STONE (or ZINC or ALUMINUM) I, etc. When Tamarind pulls such a series for its own use, it also provides a series for the artist.

A COLOR SEPARATION is an impression of a single color of a multi-color print. Unlike a progressive proof, each color is pulled on a separate sheet of paper, and there is no overprinting of one color on another.

An extra impression or two may result from miscount during printing, or indecision about borderline quality. They are never deliberately printed, but occasionally result from the human inaccuracies of the process. Thus an artist's proof may be of quality equal to the edition or may represent a slight deviation, either good or bad, from the edition. Tamarind allows up to three such impressions to exist, labeled ARTIST'S PROOF.

June 30, 1966

Mr. Leo Praeger
118 Ketchams Road
Syosset, L.I., New York

Dear Leo:

As you probably recall, the Gallery closes for the two summer months very shortly - July 1st, to be exact - and I am going through the annual throes in preparing the financial reports for the artists.

My accountant called my attention to the fact that your current debit is \$1565. against the total purchases you had made amounting to \$2740., dating back to 1962. He also pointed out that on June 1st he had prepared a detailed statement for you calling attention to the fact that during the year of 1966 we had received from you a total of \$200. plus \$150. this month. He has been raising such hell about this that I had to promise I would write you to see what can be done.

You know how embarrassing it is for me to call your attention to this fact, but you must realize that I have a responsibility to the artists or to the estates and cannot go on advancing money indefinitely. Consequently, won't you please, please do something about cleaning up this account. I have been so ill this year, with two operations, that I haven't sufficient energy to argue with the bookkeeper and accountant about this matter constantly, pleading that since we have never used a collection agency before, I just cannot initiate this practice after 40 years in the Gallery business. And so - again - I plead with you to expedite your payments.

Although the Gallery will be closed during the summer, all mail sent to this address will be forwarded to my new business agent, who will handle the various details involved and will, if necessary, either come to Connecticut or ask me to spend a few days in the city just before the first of the month.

And so, I hope that you and Evelyn will have a good summer and that I will hear from you shortly, and of course see you early in the Fall. Best regards.

Sincerely yours,

EGH/tm

Archives of American Art

New York Office • 41 East 65th Street • New York, New York 10021 • Telephone 861-8040

National Headquarters
5200 Woodward Avenue
Detroit, Michigan 48202
Telephone 833-7500

Bruce D. Hooton, Head, New York Office
Dorothy Gees Seckler, Living Artists Program
F. Ivor D. Avellino, Field Research

July 18, 1966

Mr. Abbott Pattison
526 Aldine Avenue
Chicago 13, Illinois

Dear Mr. Pattison:

Because of your established reputation as a sculptor, we feel that your contribution to American art should be fully, permanently recorded in the Archives.

The Archives has the largest collection of documents and manuscripts relating to America's cultural history from the 17th Century to the present. We are also conducting a program of recording on tape living artists' views on their work, environment and the future of American art.

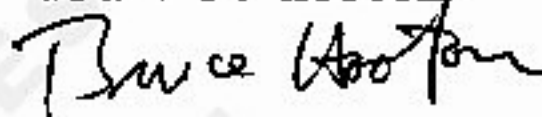
Your papers, letters, diaries, photographs (both of your work and yourself) will be preserved in two ways. First, all material will be photographed on microfilm and the master film stored in our vault. Copies will be made and, under your instructions become available, through inter-library loan, to scholars and writers all over the world. The originals will be installed in a permanent manuscript collection bearing your name.

All your papers are of interest to us. I would like to stress the importance of preserving them, as they are of inestimable value to future artists and historians in the understanding of America's cultural life.

I hope we can count on your cooperation, and I shall look forward to hearing from you soon.

Sincerely,

Bruce D. Hooton



BH/gh

W. E. Woolfenden, Director
E. P. Richardson,
Director of Research
Garnett McCoy, Archivist
Effie M. Morse,
Membership Secretary

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July 2, 1966

Dear Edith:

How nice to get your invitation. I'll be delighted to come and bring Roselle toward the end of July - if that time is convenient for you. I have a car at hand but need a few weeks back at the wheel (haven't driven since last October) before I venture on my own to Connecticut. Roselle tells me your house and all the things in it are marvelous. I'm not in the least surprised.

Had an exhausting but very rewarding trip abroad. Museum feet are not exactly fun and there were many moments when I longed to rest at just one painting and let the rest go to hell. But I didn't know when I'd ever get back to these particular places - also I'm teaching a course at the New School this Fall and the research was important. In fact I have my work cut out for me this summer - charting the course. I just bought a tape recorder.

Thanks for the info on the U.J.A. benefit at Parke-Bernet. List is the only one who ever submits Byron's work at auction. In this case he used his own name. Usually he submits things under the name of one of his foundations. How foolish he is not to hold on to them. I suppose they went fairly well. They usually do at U.J.A. sales.

Well, Edith, I'm really looking forward to visiting you and "raising a little hell in Connecticut." Perhaps if you send me your phone number there, I can check with you about time and the best route.

Glad you're finally out in a beautiful place where you can unwind.

Affectionately,

Rosalind

F.V.

July 12, 1966

Mrs. Jerome L. Greene
Armonk, New York

Dear Gerda:

As you may have heard from our mutual friends, I have been quite ill this past season and have not functioned normally. Besides, as you probably hear everywhere, my Gallery help is that in name only and I am not sure whether the sculpture had been delivered to the warehouse as you requested. I know that the large Zorach figure is still in the Gallery as the pedestal people were unable to take care of that order because their specialist was gone on a lengthy vacation. I trust that this will not disturb you.

Now that I am beginning to feel more human and I am getting well settled in Connecticut I would love to have you and Jerry pay me a visit in my pre-revolutionary house. I think you will find it quite interesting and I know I will be delighted

to see you both in this relaxed atmosphere. My telephone number here is (203) 426-4508 and I would adore hearing from you soon.

Meanwhile, my very best regards.

Cordially,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

REYNOLDS, RICHARDS, ELY & LAVENTURE

ATTORNEYS AND COUNSELORS AT LAW

68 WILLIAM STREET
NEW YORK, N.Y. 10005

VICTOR H. MC CUTCHEON
1911-1948

ALFRED ELY
1954-1958

WALTER S. LOGAN
COUNSEL

OLIVER C. REYNOLDS
GEORGE H. RICHARDS
FREDERICK W. GARDNER
WILLIAM B. LAVENTURE
THOMAS NICHOL, JR.
CHARLES L. FLEMING
RICHARD L. MORGAN
RICHARD P. HADLEY
SAMUEL R. DAVIS
JOSEPH R. BRAMBIL
LOUIS A. TRAPP, JR.
RICHARD G. BRODRICK

HERBERT J. HUMMERS
CLIFFORD G. KLEINBAUM

July 6, 1966

Mrs. Edith Gregor Halpert
The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Re: Estate of Charles Sheeler

Dear Edith:

I acknowledge with thanks receipt of your check to the order of the estate in the sum of \$366.67 representing the net proceeds of the sale of three lithographs.

In your letter of March 11th you stated that at the time of Charles' death there were two bills outstanding, i.e., for the sale of Aerial Gyration of \$1,333.33 and for the sale of Composition Around Red in the sum of \$1,666.67 both of which were paid in October 1965. I will appreciate it if you will send me your check to the order of the estate for this \$3,000., also.

I assume that the foregoing include all sales of the estates paintings to date.

I also acknowledge with thanks your check to the order of Musya Sheeler in the sum of \$3,936.75 representing the sale of the two paintings in Tempera on Plexiglass entitled "On A Connecticut Theme" and "Sun, Rocks and Trees", I am forwarding this to Musya.

Does this cover all sales made for Musya's account to

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309 Colony Street
West Hempstead,
New York
7-17-66

Miss Edith Halpert
Downtown Art Gallery
465 Park Avenue
New York, New York

Dear Miss Halpert,

Could you please give
us an appraisal on the painting
that is pictured on the enclosed
snapshot?

I will list the

July 12, 1966

Mrs. Rosalie Berkowitz
29 East 64th Street
New York, New York

Dear Rosalie:

Among the many papers I brought with me to Newtown, I found a message which doesn't seem to make sense but does indicate that you phoned regarding the Rattner.

I believe I mentioned that our stock room is in the worst mess and so are our records - despite the fact that I spent several thousand dollars for "experts" trained as museum registrars. Consequently, until this gets cleared up I am in no position to quote figures even when I do find the painting. However, during the month of August, two of the employees - Howard and Bill, will work with me in the reorganization program bringing our records up to date and re-filing the paintings so

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA 93104 TELEPHONE 965-8569

June 29, 1966

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Lane
New York, New York

Dear Mrs. Halpert:

Tom Leavitt has delegated to me the very pleasant and exciting project of organizing the Ben Shahn Exhibition which you and he discussed earlier this month. As Shahn is an artist I greatly admire, I look forward to the show as a labor of love.

It is my hope that the exhibition really be Ben Shahn's; not only because it would represent him in all his phases as painter, muralist, draughtsman, print maker, photographer, designer and philosopher, but also because Shahn would decide specifically what he wanted included; in other words, make the show Ben Shahn's Shahn.

Depending on the generosity of lenders, we think we could make the exhibition one we could share with other museums. Starting here in August, 1967, (the exact date yet to be determined), it could travel eastward, booked to the extent that the material in the show is available.

I hope I may see and talk with you about this. Tom tells me your records of Ben Shahn's work are complete and invaluable for what we have in mind. If you would let me know when you return and when it is convenient for you to give me some time, I would come to New York so we could definitely shape the show.

I am leaving it to your judgement whether or not I should get in contact with Mr. Shahn now or later. Perhaps you would advise me on this point? If you think I should, may I have his address?

It is with pleasure that I remember your fine exhibition and gracious company when you visited us here and I look forward to renewing our acquaintance.

Sincerely yours,

William J. Hesthal

William J. Hesthal
General Curator

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not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 30, 1966

Mrs. John Troy
42 East 73rd Street
New York, New York 10021

Dear Mrs. Troy:

In preparing our annual audit for the final tax report, our accountant called my attention to the fact that the balance due us is still \$272. with the most recent payment of \$50. dating back to April. As a matter of fact, we have made a permanent practice of requesting total payment on any graphics and in your case it was the only exception we had made. Since we must observe our practice of settling our accounts with the artists in July each year, I trust that you will arrange to complete the payment within the next few weeks. We will be most grateful for your cooperation in this matter. The statement is enclosed, together with a return envelope.

Sincerely yours,

EGH/tm

[encl. Heller 7-26-66]

LEE SCHOEN
ARCHITECT—A. I. A.
WILLIAM GOLUB, ARCHITECT
ASSOCIATE

19 EAST 53rd STREET NEW YORK 22, N. Y.
PLAZA 5-1388

CARSON, LUNDIN & SHAW
ARCHITECTS
RECEIVED

JUL 25 1966

WBSH			
WBSH			

July 22, 1966

Carson, Lundin & Shaw
425 Park Avenue
New York, New York
Att: Mr. Wm. Heller

Dear Mr. Heller:

The situation regarding the art gallery in the Ritz Tower Hotel was, I believe, covered in my previous correspondence a copy going to Mr. Scacchetti. As work is underway elsewhere in the hotel it has not been possible to apply for a new Certificate of Occupancy. Up till now work has been going on for Charles of the Ritz on the same floor and has just been signed off. Our records show that the art gallery construction had been previously signed off as completed.

There now is work on the 19th and 20th floors which affect the present C of O. Until that is completed, no new C of O can be issued. We are now in a position to ask for an amended C of O or a temporary C of O for just this floor which we shall attempt to do.

Yours truly,


Lee Schoen

LS:mk
cc: Mr. Connor

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NL - Night Letter
LT - International
Letter Telegram

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KLA074 (31)(44)MB070

M BWA022 PD AR BURLINGTON IOWA 15 1038A CDT

DOWNTOWN GALLERY

465 PARK AVE NYK.

MODERN MADONNA NOT YET RECEIVED. PLEASE WIRE HOW AND WHEN
SHIPPED

JAMES S SCHRAMM

(43).

1966 JUL 15 PM 12 32

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

SF1201(R2-05)

June 29, 1966

Mr. Robert Griffing
3887 Owens Street
Honolulu 15, Hawaii

Dear Bob:

I have just received a wire from Blanche Doi suggesting that I ship the paintings in August. This will be attended to as she requested and you will have "done your duty".

I just got word that my one-and-only great-niece and her brand-new husband, who have returned from one honeymoon trip, are planning to spend a week or so in Honolulu, with a trip to the outer islands, etc. Patsy - who is all of 21 - has an assignment from Scholastic Magazine, where she has been working on a part-time basis during her senior year at Barnard, of which she is now a graduate. She is to report for the Social Study Supplement in relation to the Hawaii trip and no doubt has some connections established. As a coincidence, her husband - Romano Vanderbes - had previously arranged to film a documentary for American Express. He too has his schedule planned. However, I am eager to have you and Marjorie meet this equally charming young couple. They might be shy about phoning you and since you are not the shy type, I will tell you where they are planning to stay.* Also, do you think it would be possible for Romano (also known as Robert) and Patsy to visit the Allerton estate in Kauai, about which I have told them so much?

I wish I had taken on the role of chaperone and could be in Hawaii with them to see all my dear old friends.

With fond regards to you and the family.

As ever,

EGH/tm

- 3 -

I am delighted that you recalled the name of Kiki.
I must tell you a very amusing tale when I see you
hopefully before you leave for Scandinavia.

Lots of love to you and Yousuf.

Shalom

EGH:edc

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 22, 1966

Mr. Robert Doty
New York State Council on the Arts
250 West 57th Street
New York 10019

Dear Mr. Doty,

Here is the Ben Shahn photo promised you at the end of last month.

By the way, I assume that as paintings are dropped from consideration by your committee, the photos will be returned to us. They are, of course, the property of the artists, who make a considerable fuss over photo bills.

Sincerely yours,

Howard Rose

DETROIT PUBLIC SCHOOLS

SOUTHEASTERN HIGH SCHOOL • 3030 FAIRVIEW AVENUE • DETROIT, MICHIGAN 48214 • PHONE 822-6547

HOBART E. LOOMIS, Principal
ALFRED M. FREEMAN, Jr., Assistant Principal
WALLACE J. HARTMAN, Assistant Principal

July 30, 1966

Gentlemen:

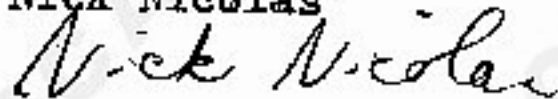
Since the recent death of my father, I am in the process of selling some of his personal belongings, including a Picasso drawing. The drawing is 12x8 (photograph enclosed).

Having never sold any art works before, I am not sure of the procedure to follow in conducting business of this nature. However, I assume that since New York is recognized as the art center of this country, the drawing will be received with more interest there than in Detroit. Your particular gallery was recommended to me by some art teachers who visited your gallery and thought that you might be interested.

I would appreciate hearing from you regarding this matter.

Respectfully yours,

Nick Nicolas



Nick Nicolas
5066 Chalmers
Detroit, Michigan 48213

Card sent 8/3

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION

WASHINGTON, D. C. 20560

July 21, 1966

Mr. Tracy Miller
The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Dear Mr. Miller:

The Zorach, YOSEMITE FALLS, which you lent to our American Landscape Exhibition is at 7 Santini Brothers' warehouse in New York City. I have asked Mr. Gerald D'Amato to contact you and to deliver the painting as soon as possible, at your convenience.

Enclosed is a receipt for the Zorach. Would you kindly sign this and return it to me after the painting is safely at the Downtown Gallery. Thank you very much.

Sincerely yours,

Marjorie S. Zapruder

Marjorie S. Zapruder (Mrs.)

Registrar

National Collection of Fine Arts

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 30, 1966

Mr. Van Deren Coke
University Art Gallery
University of New Mexico
Albuquerque, New Mexico

Dear Mr. Coke:

It was so good to see you and your associate today and I am pleased that we had an opportunity to acquaint you with the work of Sheeler and John Storrs (in depth, as the saying goes) and all the other artists whose work appeared on the walls.

The John Marin painting will be picked up early in the week by Budworth, who will pack it for shipment to Albuquerque. Since our insurance coverage ends at our portal, I am writing to make certain that upon receipt of our loan consignment you will add the Marin to your insurance so that it will be covered from the time it leaves us until it reaches the University of New Mexico. I am also enclosing the shipping receipt which is to be signed and returned to us.

I am really very pleased that you responded to my favorite painting of New Mexico by Marin and that I could offer it to you at so low a price. Perhaps when I rest up sufficiently during the first month of my vacation, I may finally take a trip to New Mexico. Of course, I will ascertain whether you will be at the University before I venture forth. Meanwhile, my best regards.

Sincerely yours,

ECM:la

P.S. I will also get busy on the Van Zante painting and will keep you informed.

view to publishing information regarding sales transactions. Auctioneers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF *Minnesota*

DEPARTMENT OF UNIVERSITY RELATIONS • MINNEAPOLIS, MINNESOTA 55455

Office of the Director

June 27, 1966

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

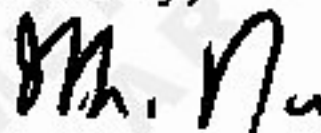
My dear Mrs. Halpert:

Very soon you will receive a letter from President O. Meredith Wilson and a Cap and Gown Day Convocation program. You will note that on page 8 of this program you have been named as sponsor of the American Art Fellowship, contrary to your request to remain anonymous. For this, we offer our most profound apologies.

Of course, the University of Minnesota had, and has, every intention of respecting your wishes and maintaining your anonymity as donor of this generous fellowship. Unfortunately, your name was included in the program due to a clerical error. We can assure you, Mrs. Halpert, that every precaution has been taken to prevent this from happening again.

The academic future of many of our talented young people today depends, to a large degree, upon the generosity of benefactors such as you. We sincerely hope we have not jeopardized this future through an inexcusable mistake. We are most sorry for any embarrassment or inconvenience we may have caused you.

Sincerely,



William L. Nunn, Director
University Relations

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 12, 1966

Mr. John Eastman, Jr.
Director, Skowhegan School
Box 449
Skowhegan, Maine

Dear Jack:

I received your letter together with a subsequent letter signed by Frederick B. Adams.

I believe I made it clear that I have a violent prejudice in relation to "art for charity" and have refused to cooperate with any organization including the Whitney Museum in this connection.

Before I give my final negative reply will you please advise me whether the artist actually gives his painting, drawing or sculpture, or whether he is paid less a commission. Please write me at my Connecticut address - Glen Hill Road, Newtown, Connecticut. Meanwhile, my fond regards to you, Bill and other friends in Skowhegan. I am very happy about the successful season ahead of you. Keep up the good work.

As ever,

BH:lyl

LIBRAIRIE GÉNÉRALE FRANÇAISE S.A.
CAPITAL 1.050.000 F - R.C.S. : 203.633



4, RUE DE GALLIERA - PARIS
PASSY 77.90 ET POINCARÉ 53-57

PARIS FRANCE

Le 21 juillet 1966

THE DOWNTOWN GALLERY
32 East 51 Street

NEW YORK 22
N. Y.

- U.S.A. -

Messieurs,

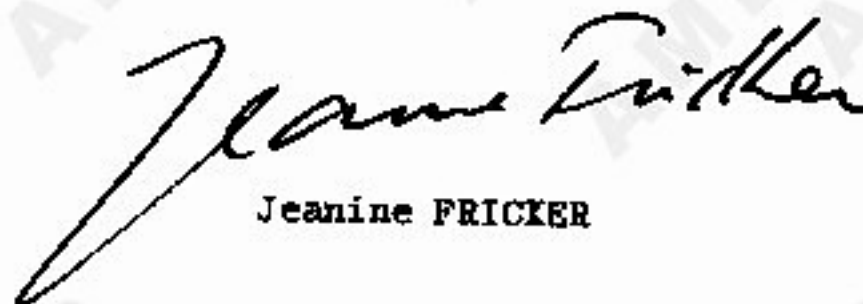
Nous allons publier une édition illustrée du livre de Dora VALLIER :
L'art abstrait, dans notre collection Série Art.

Nous vous serions tout à fait obligés de bien vouloir nous autoriser à publier la photographie d'une des œuvres de vos collections, et, en conséquence, nous faire parvenir une très bonne photographie en noir et blanc de l'œuvre dont vous trouverez sous ce pli la fiche.

Il nous serait agréable que vous soyez en mesure de nous faire l'envoi de cette photographie d'ici le 20-25 septembre 1966.

Voulez-vous avoir l'obligeance de nous faire savoir si nous devons acquitter le prix de l'épreuve photographique ou droits de reproduction avant l'envoi du document ou à réception de celui-ci.

En l'attente de vous lire et avec nos remerciements anticipés, nous vous prions d'agréer, Messieurs, nos salutations très distinguées.



Jeanine FRICKER

P.J. - 1 fiche.

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THE HIGH MUSEUM OF ART

250 PEACHTREE STREET N.E. / ATLANTA, GEORGIA 30309 / telephone 878-8232

GUDMUND VIGTEL, Director

July 29, 1966

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

A lady in Atlanta, Mrs. Roger O'Dell, showed me a primitive watercolor which she would like to sell. The watercolor measures 6 7/8" x 9. Enclosed are photographs of the front and back. I would appreciate it if you would let me know if it is of any interest to you or anybody else.

I hope that you got my letter of last month where I mentioned those artists we would like to feature in our sales show in December. I also mentioned our earlier correspondence concerning a possible gift of a work by Edward Stasack as well as the possibility of showing the Lane Collection here.

It must be impossible for you to carry on correspondence at your summer retreat, so I would like to suggest that you call me collect, at your convenience. At any rate, I am looking forward to hearing from you when you have had a chance to think about these things.

With best personal regards,

Sincerely yours,

Vig
Director

GV:ab

answered 8/8

that you have deducted? Will you also please clarify whether the recent payment was for money received in 1965 or 1966, and indicate if you have any more payments outstanding from 1965?

May we hear from you on these matters shortly?

Yours very truly,

WILSON & McILVAINE

by



GEH-la

cc: Mrs. Storrs Booz

July 27, 1966

Mrs. Yousuf Karsh
"Little Wings"
Prescott Highway
Ottawa, Canada

At a time when I have been suffering my first period of depression due to the stupid illness and operation, we moved from the previous quarters to this address and all the remodeling the warmth of the Karsh friendship is indeed a great treasure and I am most, most grateful. First Yousuf's book and now the fascinating book THE SECRET OF THE HITTITES both of which I can read in peace while basking in the Connecticut sun will add a large plus to my summer.

I was greatly amused with your apt description of the Ritz Tower service and am sure you understand why I want to get a larger apartment so that I may eat in normal surroundings with my own personal help as well as enough space where I can safely and properly display my personal treasures which mean so much to me and unfortunately are hidden in drab, corrugated boxes. At least I have this pleasure in Connecticut where I am surrounded by things I love perfectly displayed in a house dating back to 1750 and retaining all of the original character with furniture which was made when craftsmanship was a matter of fact and filled the need not only utilitarian but also of esthetic nature. I am just dying to show off this home to you and hope that you and Yousuf can spend a few days in that environment with me. I am sure you will both enjoy the experience and I know I would adore it having you. I am in Newtown from Wednesday through Sunday every week. Unfortunately I have to spend at

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REGISTRAR
SAN FRANCISCO MUSEUM OF ART
VETERANS BUILDING, CIVIC CENTER
SAN FRANCISCO 2, CALIF.

THIS SIDE OF CARD IS FOR ADDRESS



PLEASE FORWARD TO:
MRS. EDITH G. HALPERT
EDEN HILL ROAD
NEWTOWN, CONN.

Mrs Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
NEW YORK, New York

985 PINEBROOK BLVD
NEW ROCHELLE, NEW YORK
July 24, 1966

DEAR MR ROSE,

Thank you for your prompt
reply to my letter inquiring about
the ARTHUR DOVE watercolors.

The price range that you quoted
certainly makes the paintings financially
feasible to us. Now, we are most
impatient to see some of the examples
available at the \$750⁰⁰ level. Say, would
it be at all possible to send us a few
photographs (that I would certainly return)
of some of the watercolors so that we
wouldn't be held in suspense
until the gallery opens? September 6th

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



"Aloha from Hawaii"

July 12, 1966

Mr. Barry R. Peril
Attorney at Law
1401 Walnut Street
Philadelphia 2, Pa.

Dear Barry:

I am so happy to learn that Marilyn and you will be free to visit me during August. Because I can't recall whether or not I gave you my telephone number here, I shall do it now: (203) 426-4508.

Since I cannot refer to my previous letter I assume that I omitted the closing scene in the Marin-Knoedler act. It stands in a very strange position that is almost unbelievable but here it is.

Norma
After ~~Marin~~ and John pleaded with me in Washington - both on the occasion of a dinner party given for me by Adelyn Breeskin before the opening of the current LANDSCAPE EXHIBITION, as well as at lunch the following day, given by John for some of the Smithsonian group - and me, they both made it very clear that they were desperate about returning to the Downtown Gallery. This, by the way, was long after the meeting of Davidson and John during the latter's trip West. It was also after the Knoedler agreement was finally discussed by their lawyer and mine with Davidson and me present at the time. Everything was ready but the signatures. I am referring to the so-called merger. A week later I had several telephone conversations with the Marins, who are always on two extensions when they talk to me. I finally agreed to discuss the final terms about the return of ~~the~~ Marin consignments to the Downtown Gallery. There was some question about John's title at the Gallery and the salary which we were to discuss in person the following day. It was then that ~~Marin~~ told me that he was signing up with Knoedler directly as consultant in American Twentieth Century Art at a salary of \$25,000 per annum!!! This is when the curtain was finally drawn. I did have the slight satisfaction of telling

and paper's painting
John

June 29, 1966

Mr. Edith Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

Please excuse my tardy delay in writing to thank you for your kindness and generosity to me when I visited you recently in New York. It has been quite pressing to catch up with the work here which had accumulated during my absence so I hope you will forgive me.

The remainder of my short stay in New York was most satisfactory in regard to the Kuniyoshi show. I visited with Mr. Bumpei Usui who seemed most pleased with the idea of the show and is agreeable to lending his oils and lithographs to the exhibition. He was also helpful with additional suggestions concerning other works which might be available. Mr. Goodrich has agreed to contribute an essay to the catalogue and Dorothy Miller at the Modern saw no reason why their two oils could not also be included in the showing. So all my work is now cut out for me.

I am now considering the possible itinerary for the show and since your personal collection will be going to Washington, I thought I would give the Corcoran a first crack at a booking. I hope this meets with your approval. If any other possibility occurs to you which you feel would be right, please let me know.

It was a great pleasure for me to meet you and let me thank you for your help and encouragement. I will keep you up to date on the show's progress and will look forward to seeing you again in the fall when I will be returning to New York City.

Sincerely,

Roy Craven

Roy C. Craven, Jr.
Director
University Gallery

RCC/hm

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Eve and serpent wall-painting, and the ingenious charm of some of the furnishings. His sculpture (for Radio City), the pensive woman, was outlined against the grass and water and the light on it at about six in the evening was exquisite. The whole feeling I got was of a new rush of creativity in this man in the past decade or so, but with a mellowness and a new compassion, and almost a "new" eye. We'll photograph him in his Brooklynhouse in the fall.

The name of that French "model" Man Ray lived with was Kiki, and it was of her famous derriere that Man Ray was inspired to portray as the front of a cello. He tells some wild stories about her in his "Self-Portrait." We just couldn't think of her name last Friday, so, of course, in the middle of the night, it suddenly came to me.

I have been thinking, too, of the past four years for you and then the operation, and then the blessing of being able to live again with all your senses. Unlike most people, I don't think you came to any "new realizations" about the preciousness of life, because I know you always had this, or you wouldn't be the person you are today, but I know what a hospitalization, and having time to think and be with oneself, does. And I think that styrofoam clown's hat, and all it represents, with the crazy bees and butterflies perched on its cone, has as much heart and soul as any "work of art" in your apartment--and certainly just as much, if not more, meaning.

Please let me have your address in Connecticut, so I can write to you from Scandinavia (where we go in August), and you won't have to wait until you go into town to pick it up.

Until I hear from you, love and "shalom" (I love the translation of it as "Goodbye with a little hello in it"),

Estrellita

Mrs. Alfred Kreymborg
25 Gurley Road
Stanford, Conn.

I think I told you that when Alfred had his first stroke, we moved up here and joined my two sisters. It was impossible for me to leave him for a moment, and though it was very difficult to give up my home of twenty-five years, it has turned out for the best.

I must prepare you about Alfred. He had had another stroke, and that, combined with the Parkinson disease, has made him lose his memory completely. He gets around with difficulty, but is still his sweet self - never complaining or demanding. But having known Alfred for so many years, you are in for a shock and I hope it won't upset you.

I am a full time nurse, except for an hour in the morning when a "home-maker" comes in and bathes and dresses him. It is a hard life, but I am grateful that I still have him.

So, if it won't depress you too much, we'd look forward more than I can say to seeing you here. I think you'll like my sisters. And you and I have more than thirty years of catching up to do.

Hopefully,



June 30, 1966

Mr. Heyward King, Registrar
San Francisco Museum of Art
McAllister Street at Van Ness Avenue
San Francisco 2, California

Dear Mr. King:

The damaged paintings were examined yesterday by Mr. Taylor of Albert R. Lee Company, the insurance adjusters. We will obtain an estimate from the restorer as soon as possible, although I will have to come to town especially for the purpose, since the Gallery closes for the summer on July 1st. We will also have to request a figure for devaluation under the circumstances as some of the glass actually became embedded in both of the paintings and will require touching up, which of course reduces the value of any work of art.

No doubt you will hear directly from the examiner.

Sincerely yours,

EGH/tm

P.S. In my previous letter I asked whether a catalog of the exhibition had been published and if so requested that we have one mailed to us. I will be most grateful to you if you will have this attended to.

*These were examined by
Insur. Co.*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by be published 60 years after the date of sale.

JULES PASCIN

I had the greatest admiration for Pascin. . . . I never met him without feeling his superiority. . . . He was completely the artist. . . . It was so natural for him to be an artist that unconsciously he complimented every one he met by assuming that they, too, were artists. It was partly due to this sweetness in his character that he exerted such a great influence upon his fellow-painters, particularly here in America where we are not quite used to so entire a devotion to the arts, and where it is so difficult to be an artist. . . . It was due to his essential integrity as an artist, I think, that he died.

January 2, 1931

Henry McBride

Jules Pascin was of the Eastern Mediterranean, of the suave and world-old culture of the Levant. He spent his early years in Eastern and Middle Europe, and was numbered among the French painters during his later years; yet it was in America, perhaps, that he had had his greatest influence. Pascin was an American citizen before he died, but long before that he had been a citizen of American art. During his years in this country he gathered around him many of the best of the younger artists and through them he exercised a profound influence upon the most vital elements in contemporary American painting.

Pascin's eastern heritage influenced his art deeply. Like the music of the Levant it was lyrical and suave, yet deeply penetrating. There was in it no fanfare or clashing drama. It had about it a beautiful lightness of touch in drawing, and a luminous quality in color which deceived some people into believing that it lacked strength. Pascin's work was strong without making a parade of its strength. It was witty and incisive. It could be biting if Pascin wanted it to be, but he seldom did, for he was one of the kindest and most human of artists. He loved life and he recorded it with a brain and a hand sensitive to its most subtle changes of tone, and shade, and direction.

January 2, 1931

Holger Cahill

ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8570-71
3-12-13-74

10 EAST 40th STREET
NEW YORK 16, N. Y.

July 14th 1966

Mrs. Edith Halpert
Downtown Dallery Inc.
465 Park Avenue
New York 10022, N. Y.

Re: Damaged Bronze Sculpture
Cons: Mrs. Edgar Tobin, San Antonio, Tex.
D/L- 4/12/66

Dear Mrs. Halpert:

With reference to the above captioned we were advised that the cost of repair to the sculpture will be \$200.00. The company is also paying \$50.00 for the trucking.

Please advise this office when sculpture can be picked up for repair.

Very truly yours,

ARTHUR R. FREEMAN

BY Ruth Menasoff
claim dept.

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F
July 14, 1966

Mrs. Helen Kroil Kramer
Ein Hod
Israel

Helen dear,

I just discovered that a cable I dictated to reach you on July 6th had not been sent. When it did not appear on our telephone bill I checked and found that one of our bright employees discovered that Western Union was on strike and did not bother to try again nor did he advise me that it had not gone through. And so - I am sending you my love and kisses as of today.

I finally got to Newtown and it is always the most wonderful therapy for me, as you know. However, pursuing my general pattern of the year I have no maid but am hopeful of getting one shortly. Albert found someone for me but she turned out to be a complete flop. This morning I put her on the train to New York and feel greatly relieved as I am having some visitors for the next few days and have arranged for a catering service. Meanwhile, I have a promise of an elderly woman whom I can't wait to meet - her surname is "Rye".

Just a few days ago, Herty Berlin phoned and gave me a glowing report of her visit with you and also mentioned with great pleasure that you looked so well and pretty. She and Sam had a glorious time and loved the spot you were in particularly. I can't wait to see it but naturally will have to. I do plan to pay you a visit in the fall, hoping, of course, that I can get someone to take over in order to continue my good old winter vacations which ceased two years ago.

Last week, I was invited to a party and didn't even bother taking down the address but Will Sandberg, formerly of the Museum of Amsterdam, and now the big art chief of Israel, called on me and raised hell because I did not accept the invitation to the party given for him and took me by the arm and I accompanied him to the festivities. You may hear from him one of these days as he seemed eager to meet you and to see your work.

Please write me soon like a good girl. In the event you forgot my heavenly address, it is Ein Hod Road, Newtown, Connecticut.

With lots of love,

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ITT World Communications Inc.

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JUN 20 1966

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LT

EDITH GREGOR HALPERT DOWNTOWN GALLERY

465 PARK AVENUE NEWYORK

PLEASE ORDER FROM YOUR PHOTOGRAPHER BLACK WHITES ALL

DRAWINGS BEN SHANN IN YOUR POSSESSION AND EKTACHROME

PAINTING ORIGINAL STUART DAVIS THANKS

FABRI FONDA

COL LT 465

NNNN

FOR PROMPT SERVICE
TELEPHONE CALL TO
MAIN OFFICE 707-3011

715 Gov. Nicholls Street
New Orleans, Louisiana 70116
July 20, 1966

Miss Edith G. Halpert
Director, DOWNTOWN GALLERY
465 Park Avenue
New York, N.Y.

Dear Miss Halpert:

You will remember me perhaps as the onetime
director of SCEF and friend of Ben Shahn.

Some years ago I purchased from a friend of Mrs.
J. R. Fillman, at that time chairman of the New York
Friends of the SCHW, two Rodin prints. Reportedly they
were part of the collection of the Guggenheim family. I
bought them as the New York Friends of SCEF were thinking
of holding an art auction and I thought they might be
disposed of that time as a gift to the Conference.

The auction never came off and the sketches are
still in my possession, spending most of the interim
years (I bought them about 1945) in my closet. Now I
am a retiree and would be happy to dispose of them.

The Rev. William Howard Melish, Eastern Representa-
tive of SCEF, I think contacted you to ask your advice.
You indicated that while you handled only United States
art, you did have friends who might be helpful. Melish
suggested that I send the sketches to you.

Today I gave the crated sketches to the Railway
Express and they will arrive at your Gallery in a few days.
I will be most grateful for your assistance in having them
appraised and if possible sold. I must apologize for their
rather poor condition. As I have indicated above, they have
been in an unused closet for some years and have become
somewhat dusty. They may have to be rematted.

Thank you for your interest and support through the
years and again my sincere thanks for your present help.

Sincerely,

Jim Donahue

*O.P. I think I paid \$12500 each
for the sketches - Jim D.*

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith - I was thinking for days
how to tell you about "my day". without
making you feel uncomfortable about not
being aware of it. But your letter telling
me and sending your greetings for "my day"
now enables me to tell you how much
you were with me on July 9th. First the
two darling people from Czechoslovakia both painters
now living in New York - Paula Muta - and Robert Piesen
husband and wife - came over with a prepared middle
afternoon dinner. The bridge table was set on the porch
with your red and white folk art house cloth -
much art conversation. Paula and Robert know all your
artist thought art magazines - and leaving tales from
people and they had heard about you - and read about
you. Around six - cocktail time - an American - a
Painter, Lewis Rubinstein, professor of art at Vassar,
came over - talk about art, my work which he is
most enthusiastic about - and on to American art - and
he considers you the strong figure of the art world
to-day. A most amusing coincidence. This Lewis
Rubinstein was brought to my home one day at
cocktail time - (most visitors especially American are
brought over) we were all chatting - he mentioned having
an exhibition in his home town - Buffalo - I
asked his age - 57 - I said we certainly should have
known another being 54 - or was he certainly did - we
were school chums at High School. Another coincidence
a Painter came from India - an American, one of
the Graham Gallery artist - (I forgot his name this
moment) he came over and said how much he had
enjoyed my show at the Jewish Museum. He had
a one man show right after mine. He too spoke
so glowingly about you. After the day ended - and I was
alone, I thought of the many birthdays I had at
New York - and of the many beautiful presents you
have given me over the years - the years have

June 30, 1966

Mr. James T. Demetrian, Curator
The Pasadena Art Museum
46 North Los Robles Avenue
Pasadena, California 91101

Dear Mr. Demetrian:

My attention has just been called to the fact that the Feininger Memorial Exhibition will be toured to other institutions - until October.

As I was not aware of this fact - or at least do not recall such arrangements having been made originally - I am writing to ascertain whether it would be possible to withdraw the oil entitled CHURCH. This had been promised as part of a gift I had under consideration for some time and I would like to know if it would be possible to have this returned to the Gallery. I would also like to know the names of the institutions included in the planned circuit. Won't you please let me know.

In closing I want to thank you for your very kind letter. Naturally I am delighted that the exhibition proved so great a success in Pasadena. Incidentally, a dealer from Cologne, Germany, who had seen the show called on me some weeks ago with the hope of acquiring CHURCH. Of course, I told him that it was out of the question despite his very generous offer. He too stated that the exhibition was exceptionally outstanding. I thought this would be of interest to you.

Sincerely yours,

EGH/tm

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N. Y. 10022

June 30, 1966

PL
note to
noted

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NOTICE TO ALL NEW YORK DEALERS:

The New York Police Department has asked us to notify all New York dealers of the activities of an individual who is obtaining works of art through the use of fake certified checks. *

Typically, this individual will offer to purchase an expensive work in return for a certified check. He informs the dealer that he will send a messenger with the check and that, upon delivery of the check, the work purchased is to be picked up by the messenger. After the dealer deposits the check, which he believes to be certified, he learns that it is in fact bogus. At least three dealers have already suffered substantial losses as a result of this ruse.

The individual is described as being male, white, approximately 30-35 years of age, with brown hair. He is well dressed and articulate. He has used aliases of Warren Hinckley and Jack O'Neill. The bogus check is drawn upon a Far Rockaway, New York branch of the Bank of Manhattan; the branch is no longer in existence.

The Police Department suggests that, in the event this individual should present himself, the dealer offer to consummate the sale and make arrangements for the object to be delivered. Then, the dealer should promptly notify Detective Ralph Rice, of the 6th Detective Squad, who can be reached at CH 3-5822. Detective Rice will arrange for police to be present when the individual, or his messenger, comes to the gallery.

Gilbert S. Edelson


July 7, 1966

THE PASADENA ART MUSEUM

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

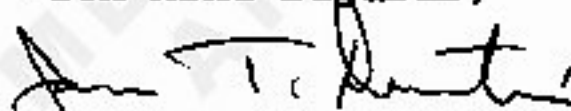
Thank you for your letter of June 30.

I must confess some confusion, however, regarding the return of the Feininger painting which you have requested, since my original letter to you (January 11) indicated the itinerary of the exhibition (Milwaukee Art Center, July 10 - August 11; Baltimore Museum of Art, September 7 - October 23). In your reply of January 25, you expressed the hope of being able "to see (the exhibition) in Baltimore". And both your Loan Agreement form (February 3) and ours designate a circuit ending October 23 of this year. 

If you wish the painting withdrawn from the exhibition we shall, of course, comply with your wishes despite the great embarrassment on our part vis-à-vis the other institutions involved. I sincerely hope you will be able to re-consider the matter.

Thank you very much for passing along the comments of the German dealer about our exhibition. It's always good for the morale to hear such things.

With kind regards,


James T. Demetrian
Curator

directly and will advise you accordingly so that you may communicate with him. His address is: Lunenberg, Massachusetts, the name is William Lane and I would suggest that you refer to it - the collection - as the Mr. and Mrs. Lane collection.

As to the exhibition you are planning for December no doubt you will want to make your own selection - as I hope. Please let me know in advance of your visit so I can arrange for a dinner party. I hope that you can bring your bride with you. I would love to meet her. Naturally you may have anything you would like for this show. Also I will communicate with Dr. Kaden again about the painting by Edward Stasack and will keep you advised in this connection.

All mail addressed to the gallery will reach me. However, if you would like to communicate with me more directly the address is Eden Hill Road, Newtown, Conn. My telephone number there is (203) 426-4508.

I'll look forward to hearing from you quickly. Meanwhile, my very best regards.

Sincerely yours,

EGH:edc

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JUL 13 1966

DATE

MESSAGE FOR Countdown Gallery

TAKEN 11:00 AM 11:00 PM OPR.

FROM Ed. Shuman, Georgia

FIRM Harriet Shuman, Ala.

ADDRESS for Mr. L. Chaney, 401

PHONE NO. Tell Fair (see above)

Wants to purchase statue

of mother & child

by Wm. Brack

OVER ☐

DELIVERED TO

NO. OUTG. LOCALS

OPR

A.M.

P.M.

DATE

PLEASE

PHONE

WILL PHONE AGAIN

SAY I PHONED

GO TO HOUSE OR OFFICE

APPOINTMENT

A.M.

P.M.

DATE

TEL.

MAILING ADDRESS
ROUTE 4, BOX 222
NEWBURGH, N. Y.

STORM KING ART CENTER
MOUNTAINVILLE, N. Y.

TEL. CORNWALL NE 4-3115

July 28, 1966

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mr. Rose:

In answering your letter relating to the item by Ben Shahn included in the Storm King Art Center's Exhibition of drawings by 20th Century American Artists, I will do my best to clear the matter up.

As Curator of the Museum, I was anxious to include a drawing by Mr. Shahn, and went to Roosevelt, New Jersey, where he showed me the work in the current exhibition of drawings. I asked him what the medium was, and he said it was silkscreen. As the exhibition was to include drawings only, I mentioned this to him, his answer was: "It is a drawing". I asked the price of the work for insurance purposes and the possibility that we might purchase it for our permanent collection. He said it was not for sale. If I misunderstood him when he said the item was a drawing, I regret it very much.

Respectfully yours,

Harry Wickey
Harry Wickey

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



63 EAST 57 STREET / NEW YORK, N.Y. 10022 / PLAZA 5 • 9622

July 21, 1966

Dear Mrs. Halpert,

Enclosed is a check for \$5000 —
on account.

We will send you a check
for the balance as soon as the
remainder of our transaction is
complete.

Thank you,
Donald Danenberg

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cd 7/6
WILSON & MEILVAINE

120 WEST ADAMS STREET

CHICAGO, ILLINOIS 60603

JOHN P. WILSON (1867-1922)
WILLIAM S. MEILVAINE (1888-1943)

TELEPHONE

ANDOVER 3-1212

CABLE ADDRESS

WILVAINE

STUART S. PALMER
OFFICE MANAGER

6 July 1966

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Attention: Edith Gregor Halpert, director

Re: Monique S. Booz

Gentlemen:

This will acknowledge receipt of your letter of 6 June 1966 and your accountings for sales made on behalf of Mrs. Booz dated 26 May, 6 June and 1 July 1966. To date we have received \$8,464.81 in the form of four checks, the last being for \$2,066.66. Mrs. Booz is grateful for your efforts on her behalf and also on behalf of her father's reputation.

To establish a closer working relationship there are matters which must be clarified. On your check for \$4,064.82 you indicated that it was "in full payment". As you may recall, when we wrote you on 31 May 1966 we indicated that certain expenses which you deducted would be questioned upon Mrs. Booz's return from France.

We have gone over the matter with Mrs. Booz, and she has objected strenuously to almost all of your claimed expenses. Mrs. Booz therefore is accepting your check as part payment pending an ultimate resolution of the dispute over the expenses.

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July 25, 1968

Mrs. Barbara Adler
Harry N. Abrams, Inc.
6 West 57th Street
New York 19

Dear Mrs. Adler,

Here are the photographs you asked for. The information (to be matched with titles on the backs) reads:

John Marin:

1910 East River water color & pencil 16 x 12 $\frac{1}{2}$ "
1914 Woolverth Building and Vicinity pencil 7 $\frac{1}{2}$ x 9 $\frac{1}{2}$ "
1921 St. Paul's colored crayon 7 x 8 $\frac{1}{2}$ "

The credit line for all 3 should read:
Collections: The Downtown Gallery.

Sincerely yours,

Howard Rose

Davidson what a dirty so and so he was - the filthiest double
crosser - and I'm still dying to publicize the whole affair.

I promise that when you come to Newtown I will not discuss the
matter and bore you with the details. After all, why should
anything honorable occur in America during the year of 1966?

Best regards - I'll be waiting for that telephone call.

As ever,

RGH:lyl

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

July 1, 1966

Mr. James Schramm
2700 South Main Street
Burlington, Iowa

Dear Mr. Schramm:

Your MODERN MADONNA finally came back from the base maker this morning and she looks fine on her new pedestal.

Of course, everything is closed up tight for the long holiday weekend, but we will arrange to have Budworth pick it up after the holidays for packing and shipment to you.

We are sorry that all this has taken such an unseemly long time, but at last we are in the final stages and before very long you will have the sculpture will be in your possession.

Mrs. Halpert sends best wishes - as do we all - for a happy summer to you and Mrs. Schramm.

Sincerely yours,

Tracy Miller

P.S. As our insurance coverage ends "at the portal", would you now place the sculpture on your policy.